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# MODERN DRAMA AND OPERA

## VOL. II

# MODERN DRAMA AND OPERA

READING LISTS

ON THE WORKS OF VARIOUS AUTHORS

VOL. II

INTRODUCTION, "THE DRAMA IN AMERICA"
BY ARCHIBALD HENDERSON, M.A., PH.D.,
OF THE UNIVERSITY OF NORTH CAROLINA

BOSTON, MASS.
THE BOSTON BOOK COMPANY
1915

Portions of this book have appeared in The Bulletin of Bibliography in 1912, 1913, 1914 but such chapters have been revised and extended for publication in book form.

# VOLUME II
# MODERN DRAMA AND OPERA

## COMPILERS

ARCHIBALD HENDERSON, PH. D.

Björnson Schnitzler Strindberg

FRANK KELLER WALTER

D'Annunzio Hauptmann Ibsen Jones
Maeterlinck Phillips Pinero Rostand
Shaw Sudermann 1911–1914

(Bringing down to date lists in the first volume of Modern Drama and Opera, 1911)

TOMMIE DORA BARKER

Gorky Hervieu

MARY LOUISE DAVIS

Barker

JUSTUS HOWARD DICE

Humperdinck Leoncavallo Mascagni
Massenet Saint-Saëns

JOHN ADAMS LOWE

Fitch Tolstoi Wilde

ALICE THURSTON MCGIRR

Chekhov Echegaray Galsworthy

EDNA M. SANDERSON

Debussy Puccini Richard Strauss

ELEANOR B. WOODRUFF

Brieux

## EDITOR'S PREFACE.

In 1907 The Boston Book Company issued a 38-page pamphlet by Clara A. Mulliken entitled "Reading List on Modern Dramatists," including references to D'Annunzio, Hauptmann, Ibsen, Maeterlinck, Phillips, Rostand, Shaw and Sudermann. This list was reprinted from certain 1907 issues of the *Bulletin of Bibliography*, and has long been out of print. In 1911 Mr. Frank Keller Walter, vice-director of the New York State Library School, revised and brought up to date Miss Mulliken's pamphlet, and added a chapter on "Modern Drama, its Traits, Tendencies and Technique," and reading lists on Henry Arthur Jones and Sir Arthur Pinero. This enlarged list was published, with the addition of a Part II on Modern Opera, covering reading lists on Debussy, Puccini and Richard Strauss, as "Modern Drama and Opera" [vol. 1] 1911. This little book has been most cordially received by the librarians of the country, and some three years ago we decided to compile additional reading lists on Modern Drama and Opera to be issued as a companion volume. This plan has gradually grown, and additional lists have been added from time to time until the present volume in its finished form is now issued in the Useful Reference Series of Books.

We are fortunate in having the active assistance of Dr. Archibald Henderson, who has written an introductory chapter and compiled three of the bibliographies. We have also been able to avail ourselves again of the careful bibliographical work of Mr. Walter, who has brought up to the end of 1914 all the drama lists in the volume published in 1911. The opera portion of the book has been compiled by two librarians, Miss Edna M. Sanderson rewriting and bringing to date Debussy, Puccini and Strauss; Mr. Justus Howard Dice contributing reading lists on Humperdinck, Leoncavallo, Mascagni, Massenet and Saint-Saëns. With other bibliographies in this book, compiled by various librarians to whom credit is given at the head of each list, this volume becomes, we believe, by far the best compilation of the kind now available and one that will find immediate and frequent use in nearly every public library, as the present interest in these authors is intense in every community.

In the bringing together of material by so many compilers, and editing it to form a finished book, much more time has elapsed than we had originally allowed, and probably but few references will be found later than the fall of 1914, although in cases where material has

come before us entries have been added up to March, 1915. The lists by Mr. Dice were completed in 1913, so more recent references will not be found.

As was the case with the lists in vol. 1, many of these bibliographies have been issued in the *Bulletin of Bibliography* during 1912, 1913, and 1914, but in every case the lists have been revised and enlarged since their serial publication.

We wish here gratefully to acknowledge the help which all our compilers have given us in the preparation of this volume.

FREDERICK W. FAXON,
*Editor "Useful Reference Series."*

May 20, 1915.

# PART I

# INTRODUCTION

## THE DRAMA IN AMERICA

By Archibald Henderson, M.A., Ph.D.

**Author of "George Bernard Shaw; his Life and Works," "The Changing Drama," "European Dramatists," "Interpreters of Life, and the Modern Spirit," etc., etc.**

The most significant phase of the development of the drama in the United States is the slow-moving, yet widespread group of movements toward the organization of the theatre as a social force. We see three stages in the development of our social consciousness with reference to the drama. In the first stage, covering the first century and more since the Revolution, let us say, the American audience regarded the theatre as a palace of amusement and the drama a form of literature commercialized to that end. There were, at times during this period, manifestations of a submerged consciousness of nationality in the United States; but an overwhelming proportion of American "dramatic entertainments" were transplanted from Great Britain and translated or adapted from French, and less frequently from other foreign, playwrights. In the second stage, we may observe the actual beginnings of American dramatic art on a definite scale, and the development of the idea of the function of the drama in the life of America. Dramatists like Fitch, Thomas, Gillette, Moody, MacKaye, Walter came to give greater permanence to the sound beginnings of Herne and Howard. During this stage in development, there were many signs that the drama was coming to be recognized as a means of individual culture, comparable to that of any other form of literature.

To-day we are entering upon the third phase of the development of our consciousness in regard to the function of the drama and of the theatre in modern life. There is dawning upon our consciousness an inkling of a new ideal. This is the grand idea of the organization of the theatre as a social force. The old narrow idea of individual culture through amusement is giving place to the new ideal of social development through the

communal appeal of the drama. The feeling at the back of this movement is expressive of the characteristic temper and tone of modern civilization. Democracy and socialism prompt these new voices which exclaim: "Democratize the drama! Socialize the play-house." With these two watchwords as slogans of a national crusade, America bids fair in this domain to justify its claim as the most fertile field and proving-ground anywhere in the world for the testing in practice of significant and promising ideas.

We still await the flowering of dramatic art which shall announce the beginning of a new epoch of culture in the United States. Great dramatists, of continental calibre and international range, have not yet emerged from that small band, of respectable talent, genuine skill, yet by no means original ideas, who constitute our nucleus for the dramatic school of the future. Yet there are countless indications that America — the quiet-thinking, best America of a new century — is deeply in earnest about this question of the drama and the theatre. I have always regarded the failure of the New Theatre as more valuable than its organization; for it focussed national attention upon the errors of its founders and challenged thought everywhere in regard to a permanent solution of the problem. I regard the rise and immense development of the business of moving-picture representation, not as a menace, but as an inestimable boon to the theatre and the drama. In addition to its tendency to vivify the legitimate drama, it has awakened the dramatic impulse in millions who were wholly beyond the reach of the commercial and the higher drama. Above all, it has demonstrated, in the very flagrancy of its violation of the proprieties and the decencies of life, the social function of public representation, and definitely thrown this subject into the arena of civic and municipal discussion.

The popularization of the printed play, as a phase of the resurgence of the drama in English-speaking countries, is one of the most momentous of literary phenomena of our epoch. In the United States to-day there is a greater relative consumption of "outlander" plays, either in English or translated into English, I venture to say, than in any other country in the world. The plays of Ibsen, translated into English by Mr. William Archer and others, have steadily won a large and ever-increasing reading public. More than a decade ago, the publishers began to realize that, if plays of leading foreign dramatists, even in translations more or less inadequate, achieved a steady sale, it was quite likely that plays of native dramatists who were men of letters as well, might prove commercially profitable.

A further impetus has been given to the dramatic movement in America through the unremitting efforts

of critics and students of the contemporary drama to bring the best examples to the attention of the public. A very large number of critics, men and women, in both Great Britain and the United States, have labored, unremittingly and often most unselfishly, in the effort to restore the contemporary drama to public view and to arouse the public consciousness to a realization of its social and cultural realm as a branch of published literature. More than ten years ago, to give a single illustration, the present writer began a series of extended investigations into the drama of our time, impelled by the conviction of the pre-eminent value of the drama as a cultural force for our future civilization. This country has furnished a signal example to the rest of the world in the academic impulse which it has given to drama in recent years. Striking results have already begun to flow from the courses in the modern drama offered at the leading American universities — notably Harvard, Columbia, Yale, and Chicago. To-day, an ever-increasing number of colleges and universities, including state institutions of learning, throughout the United States, offer courses in the modern drama.

January 26, 1911, is a memorable date in the history of the drama in the United States. Upon this date was held the first annual convention of the Drama League of America. This organization, which has already rallied to its support many of the leading spirits in the drama and the theatre in this country, now claims a membership of approximately one hundred thousand. Through its various instrumentalities for advancing the higher interests of the drama and the theatre, it succeeds in reaching and influencing some millions of people. Soundly based in democratic principles, it begins at the right end, addressing its wider efforts to the individual playgoer. This policy is based upon the firm conviction that if the individual playgoer be adequately trained to recognize and demand worthy drama, such drama will ultimately be forthcoming.

The indispensable means for popular diffusion of knowledge of the drama, through the publication of the plays themselves and critical and bibliographical apparatus for their study, are being provided in steadily growing profusion. Two years before the founding of the Drama League of America, the Boston Book Company inaugurated a series of publications dealing with the drama, which have already rendered priceless service to the cause of dramatic literature and of the study of the theatre. The importance of this progressive step in publication can scarcely be overestimated. *The Dramatic Index*, edited by Frederick Winthrop Faxon, the first volume of which was for the year 1909, has appeared each year since that time in ever-enlarging and improved form. To quote the prospectus: "It

unlocks the enormous treasure-house of dramatic literature and criticism in the periodicals, both general and special, of America and England. It is also an index to every portrait of player or dramatist, every picture of scene, or groups from plays, appearing in these periodicals. Books are included, both by author and subject, and a list of the published plays of the year is added, by title and author." In the *Bulletin of Bibliography*, also published by the Boston Book Company, is included a quarterly "Dramatic Index" to articles and portraits in the principal American periodicals; and therein frequently appear elaborate bibliographies of dramatists, American, English and Continental. The first volume of *Modern Drama and Opera*, of which the present volume constitutes an enlargement and supplementary continuation, contains reading lists on a number of modern dramatists and composers, covering the best English editions, and translations; in these lists, both books and periodical articles are noted. Significant features of the present volume, in addition to those mentioned above, are lists of productions in England and America, of portraits of the dramatists and composers, and of printed bibliographies of their works.

Along with these valuable, these indispensable, aids to the study of the modern drama must go the actual works which are themselves the subject of study, and books and periodicals treating of these works. For years the firm of Richard G. Badger of Boston has been performing a pioneering and highly useful public service in publishing a series of translations of foreign plays. Two other notable undertakings have recently been launched: the *Modern Drama Series*, by Mitchell Kennerly, New York; and the *Drama League Series of Plays* which the Drama League of America is publishing, with the co-operation of the publishing firm of Doubleday, Page & Company. Other publishers who have led in the movement to furnish the public with good plays in convenient form are the firms of Macmillan, Scribner, Henry Holt, John W. Luce, Harper and Bros., B. W. Huebsch, and Doubleday, Page and Company.

The ablest quarterly in the world, dealing specifically with the modern drama and the modern theatre, is *The Drama*, edited and published under the auspices of the Drama League of America.*

Another publication which for long has rendered valuable service, both through its critical articles and its translations of modern plays, is *Poet Lore*, published by Richard G. Badger of Boston. Other useful American periodical publications which deserve mention are *The Play Book*, *The Theatre*, *The American Playwright* and *The Dramatist*. Accounts of the advanced movements

*A study of the history and function of *The Drama*, made by the present writer, is to be found in the *Report* of the Fourth Annual Convention of the Drama League of America, pp. 92-97.

abroad, as well as of the progress of the commercial theatre, may be found in *The Mask, Poetry and Drama, The Stage Year Book,* and *The Green Room Book.* It is scarcely necessary to add that articles and essays, dealing with every phase of the modern drama and the modern theatre, appear in American and English magazines, from the most expensive and literary to the cheapest and most popular.

In the matter of critical commentary, there is no dearth of books in English upon the subject of the modern drama and the modern theatre. And, with the growth of interest in these topics on the part of the great public, there has come a steady stream of works, improving in breadth and depth from year to year. There are manuals for the study of the drama in general, such as those of Matthews and Price; texts for the study of the modern drama, such as those of Chandler and Clark; studies in technic and stagecraft, such as those of Archer, Hamilton, Price and Woodbridge; and works dealing with individual dramatists, American production of plays, phases of modern drama, contemporary movements, such as those, among many others, of Andrews, Archer, Björkman, Borsa, Bourgeois, Burton, Carter, Chesterton, Cheyney, Courtney, Craig, Dukes, Eaton, Filon, Gregory (Lady), Hale, Hamilton, Hapgood, Heller, Howe, Huneker, Hunt, Jackson, Jones, Lewisohn, MacKaye, Matthews, McLeod, Moderwell, Moses, Palmer, Roberts, Seymour, Shaw, Thomas, Walkley, Weygandt, Winter, Witkowski, Yeats. The criticisms of dramatic productions in this country are steadily approximating toward a higher, a more fixedly self-respecting, standard; and from the ranks of practitioners of the better sort of criticism in periodicals and magazines, mention may be made of Bennett, Eaton, Hamilton, Hapgood, Huneker, Metcalf, Moses, Pollock, Ruhl, Winter. Many of the criticisms of these men find permanent repository in readily accessible form through book publication.

The indispensable pioneering work has already auspiciously begun. Large social forces, touching all the esthetic and vital tendencies of the age, have now been set in motion in the United States. Behind all these new tendencies, I venture to affirm, lurks the vague, yet hopefully communal aspiration toward the incorporation into the function of a democratic state of the fostering, conservation, and support of the drama as a great social institution potentially capable of ministering to the esthetic and recreative needs of a people.

# MODERN DRAMA AND OPERA

## VOLUME 2

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# THE MODERN DRAMA;

## ITS TRAITS, TENDENCIES AND TECHNIQUE.

**Compiled by Frank K. Walter, New York State Library School.**

**(Supplementing Norton, Mrs. Clara M. *et. al.* Modern drama and opera. [v. 1.] Boston Bk. Co. 1911. pp. 11–17.)**

The surprising growth of public interest in the drama which has been shown in the last few years has produced such a mass of literature that any list which will harmonize with the scope of the present volume must necessarily include but a very small part of even the meritorious literature which has appeared. So rapidly is material being published that a considerable number of important items have appeared since this list was first sent to the printer, and others are likely to appear while it is in press. An attempt has been made to represent different phases of the subject but material dealing solely with stage management, actors and acting, dancing, and other auxiliary phases has been omitted. Newspaper reviews and criticisms have been arbitrarily omitted partly because of lack of space and partly on account of the difficulty of finding adequate newspaper files in any but the largest libraries. Brief sections on the educational influence of the drama and on moving pictures in their relation to the drama have been included because of their very direct relation to the development of modern dramatic art. Despite its brevity, it is hoped that the present list will be useful to the student of modern drama. The specialist will, of course, find it necessary to supplement it by reference to other lists, notably the annual *Dramatic index* compiled by Mr. F. W. Faxon.

### A few Recent General Bibliographies.

**Brown, Frank Chouteau.** Selective list of essays and books about the drama and the theatre, exclusive of biography. Chic., Drama league of America, 1912. 32 p. 20c.

—— Selective list of essays and books about the drama and the theatre . . .published during 1912. Chic., Drama league of America, 1913. 16 p. 25c.

**Chandler, Frank Wadleigh.** Critical aids for the study of modern drama. (*See his* Aspects of modern drama. 1914. p. 446–79.)

Classified list. Well selected and well arranged. Rather brief entries and no annotations.

**Clark, Barrett H.** Continental drama of to-day, outlines for its study . . . and bibliographies for use in connection with the study of the more important plays. N. Y., Holt, 1914. 252 p. D. $1.35 net.

Bibliographies. p. 233–38.

**Drama league of America.** List of plays for drama study to be obtained for 75c. or less per copy. Chic., Drama league of America, 1911. 8 p. folded. T. 10c.

**Drama league of Boston. Drama study committee.** Selected list of plays for amateurs. Bost., Drama league of Bost., 1914. 50 p. D. 20c.

Includes number in casts and time required for performance. No annotations.

**Dukes, Ashley.** List of plays. (*See his* Modern dramatists 1911. p 277–301.)

Lists of the works of seventeen prominent modern dramatists with date of first publication and brief general notes on English translations of works listed.

**Faxon, Frederick Winthrop.** Dramatic index, 1909-14. 6 v. sq. O. Bost., Bost. Book Co., 1910–15. $3 50 per vol.

Annual cumulation, with additions, of the quarterly lists in the *Bulletin of Bibliography*. Also published as Part II of the *Annual Magazine Subject-Index*. Includes references to periodical articles on all phases of dramatic amd theatrical art and is the fullest single guide to the literature of these subjects. The 1912–14 volumes include lists of "*Dramatic books and plays (in English)*" published during those years.

**Lower, Harry Eastman and Milne, George Heron.** Dramatic books and plays (in English) published during 1912–14. (*See* Faxon, F. W., Dramatic index, 1912–14.)

Full classified list with detailed entries but no annotations.

**Price, William T.** Literature of dramatic principle. (*In his* Technique of the drama. Brentano, 1911 (c1897). p. 243–60.)

List of books, with running comments which the author considers useful for the study of dramatic technique. Often indefinite in citation and arbitrary in evaluation but useful for its mention of important material likely to be overlooked.

## Books and Articles on the Drama.

**Andrews, Charlton.** Drama to-day. Phil., Lippincott, 1913. 236 p. $1.50.

General sketch of the "methods, themes and tendencies of modern drama."

Reviewed in Athenæum, 1914, pt. 1, 239, Feb., 1914; Book news, 32: 203, Dec., 1913, by Montrose J. Moses; Dial, 56: 56, Jan. 16, 1914; review of reviews, 49: 247, Feb., 1914.

**Archer, William.** Play-making; a manual of craftsmanship. Bost., Small, Maynard & co., c1912. (Lond., Chapman. 7s. 6d.) 10 + 419 p. $2.

A discussion of the technical construction of a play with many references to individual plays and dramatists as specific illustrations of general principles. This makes it useful, through the index, in the study of many of the plays listed in this volume under the names of individual dramatists. Includes a bibliography (pp. 409–12).

Reviewed in Academy, 83: 40, June 12, 1913; Athenæum, 1912, pt. 1: 363, 447; Dial, 54: 91–94, Feb. 1, 1913, by Archibald Henderson; Nation 94: 546, May 30, 1912.

**Ayer, Charles C.** Foreign drama on the English and American stage. (*See* Colorado university studies, v. 6: 287-97; v. 7: 63–71, 1908–09; v. 10: 149–59, Nov., 1913.)

First article deals with the French drama, second with the German, third with Italian and fourth with the Scandinavian as played in English versions from the middle of the 19th century. The sketches are chiefly historical though critical comments are included.

**Baker, George P.** What parents can do for the theatre. Ladies' home journal, 29: 24, Nov., 1912.

Popular article showing the advantages to children and youth of a clean, well-acted play.

**Bates, Alfred, Boyd, J. P. & Lamberton, J. P.** The drama; its history, literature and influence on civilization. 20v. + 2 vol. addenda. Lond., Athenæum society, 1903–04.

Treats of the drama from the earliest times through the nineteenth century. The drama of each country is treated separately. The critical value of the different sections is rather variable and the work is most useful for its frequent descriptive analyses of individual plays and for its inclusion of complete versions (in English translations) of many well-known plays.

**Black, Hugh.** Free speech and censorship. (*See* Everybody's mag., 26: 114–16, 143–44, Jan., 1912.)

Forms part of a symposium on theatrical censorship to which Lincoln Steffens, E. H. Ridgeway, editor of *Everybody's* and the Rev. Hugh Black contribute. For the other articles in the discussion, *see* Everybody's magazine, 25: 575–76, 717–20, 796–99, 863–64, Oct.–Dec., 1911.

**Black, Robson.** What the stage can teach the preacher. (*See* Homiletic review, 64: 190–93, Sept., 1912.)

Suggests that the widespread influence of the theatre should teach the preacher the need of closer appreciation of the thoughts and tendencies of the people and the need of "training of ministers in the science and art of luminous expression."

**Bewley, C.** Irish national theatre. (*See* Dublin review, 152: 132–44, Ja., 1913.)

From the Catholic standpoint. Considers Yeats and Synge as failing to reach real dramatic greatness because of their failure to understand the real religious nature of the Irish people. For review of the article see Academy, 84: 212, Feb. 15, 1913.

**Björkman, Edwin.** Voices of to-morrow; critical studies of the new spirit in literature. N. Y., Kennerley, 1913. 328 p. $1.50.

Appreciative study of the movement in literature whose beginnings are characterized by "a tendency to find truth in both sides of a controversy." Those who are hailed as prophets of the new movement are Strindberg, Björnson, Selma Lagerlöf, Grierson, Maeterlinck, Bergson, Gussing, Joseph Conrad, Robert Herrick and Edith Wharton.

Reviewed in Athenæum, 1914, pt. 1: 887, June 27, 1914; Bookman, 38: 66, Sept., 1913, by Baldwin Macy; Nation, 97: 169, Aug. 21, 1913; North American review, 198: 423, Sept., 1913; Review of reviews, 48: 381, Sept., 1913.

**Burton, Richard.** How to see a play.

—— New American drama. N. Y., T. Y. Crowell, 1913. 277 p. D. $1.25.

An optimistic discussion of present conditions and tendencies of American drama. Not very detailed either on the historical side or in criticism of plays or playwrights.

"This book is aimed squarely at the theatre-goer. Its purpose is to present a concise general treatment on the use of the theatre, so that the person in the seat may get the most for

his money . . . and appreciate the values, artistic and intellectual, of what he is seeing and hearing." *Pref.*

Reviewed in Bookman, 40: 564, Jan., 1915; Dial, 58: 76, Feb. 1, 1915; Nation, 100 88, Jan. 21, 1915.

—— Theatre and the people. Drama. No. 6: 169–90, May, 1912.

**Cannon, G.** Joys of the theatre. Lond., Batsford (N. Y., Dutton, 75 c.), 1913. 57 p. 2s. (Fellowship ser.)

**Carter, Huntley.** New spirit in drama and art. N. Y., Kennerley. 1913. (Lond., F. Palmer, 1912). 270 p. Q. $5.

Rather a study of theatrical art as applied to the stage and its auxiliaries than a criticism of the drama. Describes in some detail the conditions under which the modern drama is presented in leading European theatres.

Reviewed in Academy, 84: 678–79, May 31, 1913; Dial, 55: 520–23, by E. E. Hale; Nation, 97: 596–99, Dec. 18, 1913, Saturday rev., 114: sup. p. 8, Dec. 7, 1912. Spectator, 109. 757, Nov. 9, 1912.

**Chandler, Frank Wadleigh.** Aspects of modern drama. N. Y., Macmillan, 1914. 8 + 494 p. D.

An excellent study of drama in Europe and America from Ibsen to the present. Individual plays are studied in connection with others showing the same characteristics rather than under their authors. An excellent index permits the references to be assembled by those who desire to approach the subject from the author side. Very few plays or dramatists of any significance in recent years are omitted. An extensive and usable bibliography is included. A very useful aid to college classes and study clubs.

**Cheney, Sheldon.** American playwright and the drama of sincerity. Forum, 51: 498–512, Ap., 1914.

"The American playwright has developed the beginnings of a great drama, of an American drama of sincerity. He has touched on the surface of the rich mine of native material, but he has not as yet worked with the exquisite balance of a poet and dramatic craftsman — with high purpose and the sense of inner beauty."

—— New movement in the theatre. N. Y., Kennerley, 1914. 303 p. D. $2.

"No book of equal caliber, dealing with a subject of as wide interest as the drama, and at the same time with a subject plunged in such a confusion of neglect, misunderstanding and misprisement has appeared in many a day."

Reviewed in Dial, 58: 76, Feb. 1, 1915.

A section with the same title is printed in the Forum, 52: 749–63, Nov., 1914.

**Clark, Barrett H.** Continental drama of to-day; outlines for its study; suggestions, questions, biographies and bibliographies for use in connection with the study of the more important plays. N. Y., Holt, 1914. 252 p. D. $1.35 net.

Includes outlines on practically all recent continental dramatists of importance though many are represented by only one play each. A student's hand book, not a book for general reading.

"Deals only with plays which have been translated into English and are easily obtainable." *Preface.*

Reviewed in Dial, 57: 392, Nov. 16, 1914.

—— Introduction [to three modern plays from the French. N. Y., Holt, 1914].

Brief historical sketch of the development of modern French drama.

**Coar, John Firman.** Studies in German literature in the nineteenth century. N. Y., Macmillan, 1903.

Chap. XII [pp. 303–57]. "Socialism and the individual — Conflict between realism and idealism," deals with the work of Wildenbruch, Sudermann, Hauptmann and Auzengruber.

**Courtney, William L.** Realistic drama. (*See* Fortnightly review, 99: 945–62, May, 1913. *Also in* Living age, 771–83, June 28, 1913.)

Speaks approvingly of the realistic tendencies of the modern English stage, whose characteristics are the study of the contemporary problems of English life with character as near real life as close observation and psychological analysis can make them.

**Craig, Edward Gordon.** On the art of the theatre. Lond., Heinemann, 1912. [Chic., Sergel. $2.] 295 p.

One of the most discussed of recent books on the theatre, whose claims to pre-eminence over the written drama are asserted. Claims "that when the theatre attains its full artistic development it will be, in effect, a glorified show of marionettes, an impressionist picture vivified by action, but never marred by speech. The living actor and the living word will have been banished together The poet will have returned to his true medium, the printed page and the theatrical artist — an omniscient stage director — will reign supreme." *L. W. Dodd.*

Reviewed in Academy, 84: 678, May 31, 1913; Athenæum, 1913, pt. 1: 387; Apr. 5, 1913; Dial, 54: 313, Apr. 16, 1913; Nation, 96: 580, June 5, 1913.

**Cramp, Helen.** Social theories and art in modern drama. (*See* Poet-lore, 22: 141–45, 1911.)

Considers modern drama lacking in permanence because it is "cold, bare realism, robbed of all illusion, a collection of snapshot views from life interesting perhaps to the man of the world, not quite so interesting to the lover of beauty who is looking not for theories but for art, not for sermons but for literature."

**Crawford, Oswald.** Drama of the future. (*See* Twentieth century, 52: 967–82, Dec., 1902.)

An interesting forecast of the present movement. The author mentions as essentials in a dramatic revival: reading of plays, writing of plays by others than professional playwrights, abandonment of unnecessary theatrical conventions, publication of plays and a better standard of dramatic criticism.

**De Mille, William C.** Our "commercial" drama. (*See* Yale review, n. s. 4: 316–29.)

Insists that popular appeal is necessary to real national development of the drama. Mr. DeMille's conclusions are attacked in Dial, 58: 3–4, Jan. 1, 1915, in an editorial entitled Democracy and the theatre.

**Dickinson, Thomas H.** Dramatic art and the great society. (*See* Forum, 53: 121–32.)

"Of all the arts whose function it is to reflect the phenomena of society, dramatic art is the most immediately sensitive to an expression of society as a whole."

**Dinger, Hugo.** New theory of the dramatic art. (*See* Oxford and Cambridge rev., no. 25: 119–33, Nov., 1912.)

Insists that the play as at present produced leaves too little to the imagination and is too little dominated by real artistic study. A brief and rather indefinite statement of the new school of which the books of E. Gordon Craig and Huntley Carter listed above are also exponents.

**Dodd, Lee Wilson.** The well-made play. (*See* Yale rev., new ser. 2: 746–62, July, 1913.)

Criticism of the conventional "well-made play" which he defines as "a play which states a situation, complicates it, and then brings about a solution." Pleads for the "better made play" which "must hold its audience by its unity, its concentration, its directness, by a just balance of speech and action and by the emotional sincerity of its appeal."

**Dukes, Ashley.** Modern dramatists. Lond., Frank Palmer, 1911. (Chic., Dramatic pub. co. $1.50.) 6 + 310 p. D. 5s.

Includes brief critiques of Ibsen, Björnson, Strindberg, Sudermann, Hauptmann, Wedekind, Shaw, Barker, Galsworthy, Schnitzler, Hoffmanthal, Tolstoi, Gorky, Tchekhov, Capus, Brieux, Maeterlinck, Heijermans, and D'Annunzio. Lists of their plays are appended.

Considers the "modern dramatists" essentially those who "are in touch with, or in advance of, the thought of their own time . . . transition men of a transition period." The opinions advanced are referred to by the author himself as rather dogmatic.

Reviewed in Academy, 81: 266–67, Aug. 26, 1911; Nation, 94: 396, Ap. 18, 1912.

**Dunsany, Lord.** [Edward J. M. D. Plunkett.] Romance of modern stage. (*See* National review, 57: 827–35, July, 1911.)

The author, himself an Anglo-Irish dramatist of note, arraigns the modern drama as too utilitarian and pleads for a renascence of the romantic and poetic play.

**Eaton, Walter Prichard.** American stage to-day. Ser. 1–2, 2 v. Bost., Small & Maynard. $1.50 each.

Ser. 1 appeared first in 1908; ser. 2 was first published in 1910 under the title, "At the New theatre and others." The author is a well-known dramatic critic. (*See also* Modern drama and opera [v. 1.] 1911. p. 12.)

—— Literary drama. (*See* American magazine, 73: 617–26, Mar., 1912.)

"The supreme test of dramatic literature is the effectiveness in the theatre of a truthful, worthy play. . . . The drama is a living thing. To be true literature, it must, still more than wearing a comely form, strike close to the lives of men and women."

—— Man of letters and the new art of the theatre. (*See* Century magazine, 87: 284–89, Dec., 1913.)

"In the new theatre, the dramatist must be painter and sculptor of words, ideas, conditions, no less than writer. . . . The great dramatists must still be men of letters, but they must be something else besides; they must be artists of the theatre, aware that the theatre is not the printed page, rather proud, perhaps, that it is not, and impatient of any judgment which is not formed from a seat in the auditorium."

—— What is a good play? (*See* American magazine, 74: 615–23, Sept., 1912.)

The essential qualities of a good play are sincerity, truth, logical sequence. The article, which is a defense of dramatic criticism, illustrates its points by reference to many recent plays.

—— What is a moral play? (*See* American magazine, 77: 49–52, Feb., 1914.)

Discusses the theories that "there is nothing immoral but bad art," that running counter to moral conventions is immorality and the view, which the author considers the correct one —

which "holds that the morality of a work of art is ultimately determined by two factors, neither of them being the subject-matter; first, the sincerity and earnestness of purpose of the artist and, second, his truth to the facts of life — in short, to the successful combination of honesty and skill."

—— What makes a bad play? (*See* American magazine, 74: 744–53, Oct., 1912.)

"In the widest sense all plays that fail, fail either because they are not true or they are not interesting. . . . The first need of the dramatist is to have something to say, to believe it hard, and then to learn to say it effectively. Truth and purpose without technique are abortive. But technique without truth and purpose should be beneath contempt."

**Figgis, Darrell.** Reality in drama. (*See* Living age, 277: 571–73, May 31, 1913. Reprinted from the Outlook (Lond.) 31: 577–78, Apr. 26, 1913.)

Considers modern realism representative not interpretative and for this reason conducive neither to reality nor permanence.

**Firkins, O. W.** Source of pleasure in familiar plays. (*See* North American rev., 197: 692–700, May, 1913.)

Elaborates one point in William Archer's *Play-making* and decides that pleasure in seeing plays more than once comes from a combination of the original curiosity and the anticipation and recollection of the familiar.

**Fowell, Frank and Palmer, Frank.** Censorship in England. Lond., F. Palmer, 1913. 402 p. il. 7s. 6d.

A sweeping arraignment of the English theatrical censorship. The very violence of its attack lessens the force which it might otherwise have.

Reviewed in Athenæum, 1913, pt. 2: 22, July 5, 1913; Nation, 97: 624, Dec. 25, 1913.

**Ford, Mary K.** Is the Celtic revival distinctly Irish? (*See* North American rev., 183: 771–75, Oct. 19, 1906.)

Thinks that the leaders of the present revival have failed to be really national representatives because they "have failed to do that which far less pretentious writers of their race have done — to touch the heart."

**Freund, F. E. W.** Modern German drama. (*See* Drama, no. 8: 124–52, Nov., 1912.)

**Galsworthy, John.** Inn of tranquillity. N. Y., Scribner, 1912. (Lond., Heinemann, 6s.) 278 p. $1.30 net.

Includes, "About censorship" and "Some platitudes concerning drama." Both of these give the author's views on the mission of drama.

—— New spirit in the drama. (*See* Hibbert journal, 11: 508–20, Apr., 1913.)

Asserts that all recent growth or development in English drama is "simply an outcrop of sincerity — of fidelity to mood — to impression — to self." Does not believe that either popularity or commercial success are true tests of really good plays, but that, because it is sincerity, good drama must often antagonize both.

**George, W. L.** Dramatic actualities. Lond., Sidgwick, 1914. p. 2s. net.

"In four vigorous chapters the author examines the claims of those modern plays of which most has been heard during the last few years. He is wholly dissatisfied with the results of his survey. He can see only a faddist-ridden drama with no particular lesson to teach." *Athenæum.*

Reviewed in Athenæum, 1914, pt. 1: 726–27, May 23, 1914.

—— Religious drama. (*See* Living age, 280: 259–65, Jan. 31, 1914. Reprinted from British review.)

The author thinks drama dealing with religious theme is, if not irreverent, an aid to constructive religion.

**Goldman, Emma.** Social significance of the modern drama. Bost., Badger, 1914. $1.

Gives the author's estimates of 32 plays of 19 leading modern dramatists and their significance and teachings in social revolution. There is little literary criticism. Author is well known as an advocate of social anarchy.

**Gregory, Lady Isabella Augusta.** Our Irish theatre. N. Y., Putnam, 1913. 319 p. il. D. $1.50.

Discusses the rise of the new movement in Irish drama. The first part is historical; the second, devoted to an account of the controversies in England and America between friends and opponents of the movement. The author is one of the leaders of the movement and much of the material is autobiographical. Reviewed in Athenæum, 1914, pt. 1: 324, Feb. 28, 1914; Dial, 56: 177–78, Mar. 1, 1914; Independent, 78: 140, Apr. 20, 1914; Nation, 98: 141, Feb. 5, 1914.

**Hamilton, Clayton Meeker.** Studies in stagecraft. N. Y., Holt, 1914. 298 p. D. $1.50 net.

Though very liberal in his inclusion of legitimate dramatic forms (including farce, melodrama and "movies") and rather fond of novelty, the author in general pleads for sincerity and earnestness as against mere entertainment.

Reviewed in Athenæum, 1914, pt. 1: 455, Mar. 28, 1914; Bookman, 39: 85–87, Mar., 1914; Dial, 56: 388, May 1, 1914; Drama, no. 14: 238–44, May, 1914, by Archibald Henderson; Nation, 98: 672–73, June 4, 1914.

**Hannay, J. O.** ("**George A. Birmingham**".) Literary movement in Ireland. (*See* Fortnightly rev., 83 (ser. 2, 82); 947–57, Dec., 1907.

Discusses the poetry, drama and fiction of the new movement. While he is appreciative of the first two, he considers the movement too young to produce really good prose.

**Hansen, Carl S.** Enter the last of the fine arts. (*See* Forum, 49: 602–6, May, 1913.)

"The old culture had a drama concerned with a set of formulas of unities of time, place and action; its critics asked that it be beautiful and not much more. The new culture has a drama concerned with only one unity, the unity of ideas; its critics ask that it be beautiful and very much more. . . . Art is asked to prepare people to live."

**Harrington, Helen.** Poetic drama and pageantry. (*See* Overland 81 [new ser. 60: 409–18, Nov., 1912.])

Describes the open air performances of the Coburn players and discusses the possible influence of such performances on the literary drama.

**Henderson, Archibald.** The changing drama. N. Y., Holt, 1914. 321 p. D. London, G. Richards, 1915 $1.50 net.

Discusses modern drama as a world movement, not as the collective work of individual dramatists, few of whom are treated in detail. An excellent analytic survey of value even to the advanced student.

Noted in Bookman, 40: 568, Jan., 1915. Reviewed in Drama, No. 17, Feb., 1915; Book News Monthly, April, 1915; New York Times, Feb. 21, 1915; New York Tribune, Nov. 21, 1914; Review of Reviews, Feb., 1915; Nation, Jan. 28, 1915; Dial, Feb. 1, 1915; Bellman, Jan. 30, 1915.

—— European dramatists. Cinn., Stewart & Kidd co., 1914. 395 p. por. O. London, G. Richards, 1915. $1.50.

Detailed analyses of the work of Strindberg, Shaw, Ibsen, Meeterlinck, Wilde and Barker. The first and last sections appear for the first time in book form. The other four are reprinted, in revised form, from his *Interpreters of life and the modern spirit* (*see below*). A portrait of the author forms the frontispiece.

"The method of treatment is sufficiently autobiographic to make clear the spiritual development of each dramatist's genius; and Mr. Henderson shows much skill in making clear the personality of the man and the individuality. The criticisms are clear and lucid." *Dial.*

Reviewed in Chautauquan, 72: 430, Jan. 31, 1914; Dial, 56: 253, Mar. 16, 1914; Nation, 98: 309, Mar. 19, 1914; South Atlantic Quarterly, 13: 195–98, Apr., 1914, Pall Mall Gazette, London, Jan. 9, 1915; Drama, May, 1914; Bellman, March 28, 1914.

—— Interpreters of life and the modern spirit. Lond., Duckworth, 1911. 330 p. D. o. p.

*See his* European dramatists *(above).*

Reviewed in Dial, 51: 98, Aug. 16, 1911; Nation, 92: 581, June 8, 1911; North American rev., 193: 614, Apr., 1911; Outlook, 97: 837, Apr. 15, 1911; Mercure de France, Paris, June 16, 1911; Pall Mall Gazette, London, Feb. 24, 1911.

**Hoare, John Edward.** Ireland's national drama. (*See* North American rev., 194: 566–75, Oct., 1911.)

Historical and critical sketch of the work of the leaders in the movement.

**Howe, P. P.** Dramatic portraits. N. Y., Kennerley, 1913. (Lond., Secker, 5 s.) 264 p. $1.50.

"Mr. Howe has the modern drama at his finger's ends; he writes with the assurance of full knowledge and abundant cleverness, but he is not a sound critic, because his judgment is the slave of his personal preferences." *Nation.*

Rather detailed studies (partly reprinted from the *Fortnightly review*) of the work of Pinero, Jones, Wilde, Barrie, Shaw, St. John Hankin, Barker, Hubert Henry Davies. Galsworthy.

Reviewed in Nation 99: 442, Oct.

—— England's new dramatists. (*See* North American rev., 198: 218–26, Aug., 1913.)

A discussion of the work of recent dramatists from Wilde to Pinero to the present. The author thinks that a better organized theatre which will offer easier facilities for the trying out of worth while plays is necessary before English drama will really come to its own.

—— Repertory theatre; a record and a criticism. N. Y., Kennerley, 1911. (Lond., Secker, 1910. 2s. 6d.) 242 p. D. $1.25 net.

Account of revival of repertory at the Duke of York's theatre, London, during the season of 1910. Included here because of its argument for stock companies in the uplift of the drama.

**Huneker, James.** Pathos of distance; a book of a thousand and one moments. N. Y., Scribner, 1913. 394 p. $2.

"Contains various essays relating to drama and music."

Reviewed in Athenæum, 1913, pt. 1: 697, June 28, 1913; Dial, 55: 80, Aug. 1, 1913; Independent, 75: 45, July 3, 1913; Literary digest, 46: 1393, 1913.

**Hunt, Elizabeth R.** Play of to-day: studies in play-structure for the student and the theatre-goer. N. Y., Lane, 1913.

"Illustrations are drawn from the drama of recent years and it has been thought desirable to comment extensively upon a few plays rather than to make scattering references to many." *Preface.*

Analyzes Echegary's *El gran Galeoto*; Parker's *Disraeli*; Ibsen's *Doll's house*; Fagan's *The earth*; Barrie's *Admirable Crichton*; and *What every woman knows*; Wilde's *Lady Windemere's fan*; Kennedy's *Servant in the house*; and Peabody's *The piper.*

Lacking in originality and useful chiefly to beginners because of its lack of subtle analysis.

Reviewed in Athenæum, 1913, pt 2: 45, July, 1912; Dial, 54: 460, 1912, by J. W. Tupper; Munsey, 49: 62, Apr., 1913, by Brander Matthews; Nation, 96: 424, Apr. 24, 1913; Saturday review, 116: 56, July 13, 1913.

**Irving, Lawrence.** Drama as a factor in social progress. (*See* Fortnightly review, 101: 268–74, Aug., 1914. Reprinted in Living Age, 282: 734–39, Sept. 19, 1914.)

A rather rhapsodical address in which the theatre is hailed as a potential factor in promoting a saner, happier civilization.

**Kauffman, Reginald Wright.** Drama and morality. (*See* Forum, 51: 664–72, May, 1914.)

"One of the first justifications of the great drama of modern times is the fact that it does not disturb, that it does uncover sorrow, sin, poverty, diseases and dirt; that it does show us the evils to which our eyes have been too long closed. If it interprets life truthfully and dramatically, it is art; and if its interpretation enlists us in the fight against life as it is, it is moral."

**Lee, Elizabeth.** German drama of to-day. (*See* Living age, 234: 156–66, July 19, 1902. Reprinted from Cornhill magazine.)

"Perhaps the distinguishing feature of contemporary German drama is, that wedded with its sordid realism and its clever analysis of the motive, is a sense of the ideal of the romantic that is peculiarly an attribute of the German temperament."

Interesting as one of the earlier appreciations.

**MacKaye, Percy.** Civic theatre in relation to the redemption of leisure. N. Y., Kennerley, 1912. 308 p. D. $1.25.

Plea for a "civic theatre" which shall correlate all the public recreation — music, drama, dancing, moving pictures, pageants, a children's theatre, etc. The appendices include programs of pageants at Gloucester and Pittsburgh and Cornish, N. H., and suggestions for historical parades and park celebrations. An advocate's brief, not a judicial decision, but suggestive and a useful aid to understanding the new attitude toward drama and kindred arts.

**McLeod, Addison.** Plays and players of modern Italy. Chic., Sergel. 1912. (Lond., E. Smith, 7s. 6d.) 368 p. O. $2.75.

Flowery characterizations of about 30 plays by living Italian dramatists and of the work of a number of leading actors. Chiefly valuable because of the translations of individual scenes from these plays.

Reviewed in Academy, 83: 269, Aug. 31, 1912; Dial, 55: 120, Aug. 16, 1913; Nation, 96: 290, Mar. 20, 1913.

**Matthews, Brander.** Dramatization of novels and the novelization of plays. (*See* Lippincott's mag., 99: 319–26, Mar., 1914.)

"In time, it seems highly probable that the reading public will extend as glad a welcome to a play by Mr. Galsworthy or by Mr. Booth Tarkington as to one of their novels. But this happy state can be brought about only if the dramatists resolutely refrain from novellizing their plays themselves and from authorizing novelization by others."

—— Modern novel and the modern play. (*See his* Inquiries and opinions, Scribner, 1907, pp. 181–204.)

"The modern novel is not only the heir of the epic, it has also despoiled the drama, the lyric and the oration of their inheritance. . . . The vogue of the novel is not likely to wane speedily; but its supremacy may be challenged by the drama more swiftly than now seems likely."

—— Plays to read. (*See* Munsey's magazine, 50: 58–62, Oct., 1913.)

The author thinks that visualizing a drama which is read is so difficult as to deter the careless readers, but thinks the effort well worth while. Titles of plays suitable for reading are included."

**Moderwell, Hiram Kelly.** Theatre of to-day. N. Y., Lane, 1914. 322 p. $1.50 net.

"A rapid but comprehensive survey of the theatre at home and abroad; its recent developments in literary, artistic, mechanical, architectural and managerial achievement on commercial stages. . . . As a rule he is both acute and sane and his dependence upon facts encourages faith in his generally optimistic outlook." *Nation.*

Reviewed in Bookman, 40: 564; Independent, 80: 172, 244, Nov. 2, 19, 1914; Nation, 99: 639–40, Nov. 26, 1914.

**Montague, Charles Edward.** Dramatic values, 2d ed. Lond., Methuen, 1911. 10 + 276 p. S.

Discusses the work of Synge, Shaw, Molière, Ibsen, Wilde and Masefield and includes general essays like *Good acting, the well-made play, improvements in play-making, wholesome play,* etc. Mostly reprints of newspaper theatrical reviews. Not a final authority, but interesting and of considerable value to the student.

Reviewed in Athenæum, 1911, pt. 1: 487, Apr. 29, 1911; Nation, 92: 453, May 4, 1911; Spectator, 106: 321, Mar. 4, 1911.

**Moore, George.** Impressions and opinions. N. Y., Scribner, 1891. 346 p. $1.25.

Includes "Our dramatists and their literature; "Théâtre libre"; "Note on 'Ghosts' "; and "On the necessity of an English théâtre libre." The first named includes criticisms of several minor late nineteenth century English dramatists. The essays as a whole are interesting forecasts of the present dramatic movement.

**Moses, Montrose J.** American dramatist. Bost., Little, Brown & co., 1911. 338 p. $2.50.

Critical and descriptive study of the American drama from 1750 to the present.

"It is difficult to agree with him, but his book is so full of biographical and other facts that it will find a place in most theatrical libraries as a ready aid to memory." *Nation.*

Reviewed in Bellman, 11: 530, Oct. 21, 1911; Book news, 30: 521–22, May, 1912, by A. S. Henry; Dial, 51: 334, Nov. 1, 1911, by J. W. Tupper; Independent, 71: 874, Oct. 19, 1911; Nation, 93: 476, Nov. 16, 1911; Sewanee review, 20: 261–62, Apr., 1912, by G. Greever.

**Needham, Mrs. Mary Martin.** Folk festivals, their growth and how to give them. N. Y., Harper, 1912. 244 p. $1.25.

Primarily educational in purpose. *See* page 30.

**Oliver, D. E.** English stage; its origins and modern developments; a critical and historical study. Lond., Ouseley, 1912. 168 p. 1s. 6d.

Brief historical sketch of the earlier English stage and fuller discussion of the recent movement represented by Shaw, Galsworthy, and Barker. The nineteenth century school represented by Grundy, Pinero and Jones is rather summarily dismissed and the estimates of contemporary dramatists seem in general to be based on the author's personal likes and dislikes rather than on a judicial consideration of their work and its significance.

Reviewed in Athenæum, 1912, pt. 2: 283, Sept. 14, 1912.

**O'Neill, George.** Irish drama and Irish views. (*See* American Catholic quarterly review, 37: 322–32, Apr., 1912.)

Pro-Catholic criticism of the work of Yeats, Lady Gregory, Synge and their associates. The author says, "It is with regret and without passion that I speak of the Abbey Theatre plays as a systematic propaganda of calumny. . . . The dramatic movement, as a whole, is calumnious, and as a whole is certainly not inconscient."

**Palmer, John.** Comedy. N. Y., Doran, 1914. (Lond., Secher, 1 s.). 40 c. (Art and craft of letters.)

A brief critical and historical sketch by the chief dramatic critic of the *Saturday Review*.

"Too pessimistic, too concerned with the glorious past to pay much attention to the present and the future. Especially . . . contemptuous concerning the unwritten comedies of to-morrow.

Reviewed in Athenæum, 1914, pt. 2: 226, Aug. 29, 1914.

—— Future of the theatre. N. Y., Macmillan, 1913. (Lond. Bell.) 196 p. D. $1.

"Severely criticizing the theatre of to-day and full of suggestions for the theatre of the near future. Though written with special reference to English conditions, it applies equally to the theatrical situation in America and presents forcefully the ideals of the Drama League." *Open shelf.*

Reviewed in Academy, 85: 680, Nov. 29, 1913; Athenæum, 1913, pt. 2: 567, Nov. 15, 1913.

**Petersen, Julius.** German theatre of to-day; tr. by Margaret Whitney. (*See* Yale review, new ser., 3: 576–90, Apr., 1914.)

Discusses the influence of court and municipal theatres and concludes that, on the whole, they have hindered rather than helped development, and that the real need of German drama to-day is not so much more theatres as more great dramatists.

**Phelps, William Lyon.** Present condition and tendencies of the drama. (*See* Yale review, new ser. 1: 81–98, Oct., 1912.)

Generally optimistic in tone, though conceding the present low status of the American stage.

"Reasons for optimism in viewing the future of the drama may be seen when we consider three things: first, the literary quality of the drama has recently greatly improved; second, authors who have attained success in other forms of literature all over the world are turning their ambition and their talents toward the theatre; third, the custom of publishing plays has spread rapidly and there is now actually a great reading public for plays either written in or translated into English, something practically unknown outside of university courses a few years ago."

**Poel, William.** Poetry in drama. (*See* Contemporary review, 104: 698–707, Nov., 1913.)

Discusses the difficulty of writing poetry which is also dramatic, that is, well adapted to stage production. The author thinks that a "national theatre" freed from commercial exigencies could furnish the proper stage facilities and the competent actors to make real poetic drama still effective as a theatrical production.

—— Trade in drama. (*See* Contemporary review, 106: 209–14, Aug., 1914.)

Asserts that the promotion of "theatres for the people" in which really good plays will be produced at reasonable rates is necessary to stimulate intellectually the English working man.

**Porter, Charlotte.** The playhouse; civic experiments in Massachusetts. (*See* Poet lore, 23: 294–30.)

Description of the work of the city theatre of Northampton and of the Pittsfield Theatre co., in attempting to provide better drama for the community.

**Prothero, J. K.** New novels and old plays. (*See* Living age, 277: 636–38, June 7, 1913. Reprinted from New witness.)

Asserts that the drama has come to concern itself with present-day problems of the middle class and to disregard mere stage conventions of plot and characterization, but that "the renaissance of the drama has witnessed the decline of the novel. Among the prominent authors of to-day most have harked back to the old stage tradition in a new form."

**Ruhl, Arthur.** Second nights; people and ideas of the theatre to-day. N. Y., Scribner, 1914. 374 p. D. $1.50.

"The jottings and reflections of a man who drops into a playhouse when he happens to feel like it. . . . Something of the freshness of the casual and unprofessional playgoer enlivens his observations without their being any the less discriminating." *N. Y. Times.*

Useful for the comments on well-known plays of the present and on minor phases of the drama, *e.g.*, dancing, cheap repertoire and burlesque. Largely reprinted from "Collier's weekly."

Reviewed in Nation, 98: 611, May 21, 1914; Review of reviews, 49: 503, Ap., 1914.

**Russell, Annie.** Elevating the stage the public's task. (*See* Ladies' Home journal, 29: 16, Nov., 1912.)

The well-known actress insists that popular approval rather than managerial authority is responsible for the moral and intellectual level of the stage.

**Scudder, Vida D.** Irish literary drama. (*See* Poet lore, 16: 40–53, 1905.)

"The Irish dramatic movement is only a part of the whole Irish renascence. . . . The leaders of the new movement are changing the whole aspect of the national problem. . . . They are occupied with the Irish race rather than with the Irish nation; they seek to penetrate to the spring of the life of that race and to interpret Ireland to herself at the same time that they reveal her to the world."

**Smith, Ethel M.** Some notions of a gallery god. (*See* Outlook, 103: 685–90, Mar. 22, 1913.)

Suggests that the real hope of dramatic development lies in bringing the price of admission to good plays to the level which will make possible the more frequent attendance of the audiences who now fill the galleries of first-class theatres.

**Smith, Garrett.** Contemporary German drama. (*See* Quarterly review, 220: 69–95, Jan., 1914.)

Traces briefly the growth of the drama from 1889 to the present through its naturalistic and "neo-romantic" phases. Concludes that German drama has reached its highest development for the present and is again becoming dominated by conventions and commercial considerations.

**Squire, Frances.** Stage and democracy. (*See* Twentieth century mag., 5: 451–57.)

A somewhat vague article which asserts that the stage "should draw its inspiration out of the life of the age and its glory out of the ideal," and that, in spite of the present lack of great drama, "the life that is here foreshadows the drama that is coming — the drama of an adolescent democracy."

**Stuart, Donald Clive.** Relation of drama to literature. (*See* North American review, 198: 108–18, July, 1913.)

"One has no right to pass final judgment on drama from literary standards; and in all justice modern drama cannot stand in a classification of the arts as a sub-head under literature, but must stand alone as an independent head."

**Sturgis, Granville Forbes.** Influence of the drama. N. Y., Shakespeare Press, 1913. 203 p. D. $1.25.

Analysis of the American stage with references to many recent popular plays.

**Tennyson, Charles.** Irish plays and playwrights. (*See* Quarterly review, 215: 219–43, July, 1911.)

Appreciative review of the work of the Abbey theatre group of dramatists.

**Vaughan, Charles Edwyn.** Types of tragic drama. N. Y., Macmillan, 1908. 272 p. O. $1.60. o. p.

From Greek drama to the present. Includes "Some types of recent drama: Browning, Maeterlinck, Ibsen." (pp. 248–72.)

**Wallace, Elizabeth.** Spanish drama of to-day. (*See* Atlantic monthly, 1908.)

Devoted chiefly to brief comment on the work of Echegaray, Benavente, the brothers Quintero and Galdos.

**White, James Platt.** Civic theatre. (*See* Poet Lore 22: 320–40, 1911.)

Thinks that a municipal or state theatre would be less free than those privately owned because almost certain to be controlled by politicians and hence liable to partisan and other arbitrary censorship.

**Wilcox, Louise Collier.** Poetic drama. (*See* North American review, 186: 91–97, Sept., 1907.)

Review of a group of poetic dramas by Yeats, Hardy, MacKaye and others with brief general comments on poetic drama.

—— The awakening. (*See* North American review, 199: 282–85, Feb., 1914.)

"More and more the stage, following in the wake of literature and religion is coping freely and boldly with ideas; more and more is it an awakener, a provider of real thought."

**Yeats, William Butler.** Cutting of an agate. N. Y., Macmillan, 1912. 8 + 225 p. D. $1.50.

"In this are gathered Mr. Yeats's essays on Synge, Lady Gregory, John Shaw-Taylor and miscellaneous thoughts on poetry and the drama."

## DRAMA IN EDUCATION.

### (Selected References.)

**Abbott, Allan.** High school course in drama. (*See* English journal, 2: 93–98, Feb., 1913.)

Describes methods and results of an experimental course in the Horace Mann School, Teachers' College, New York.

**Abbott, Christabel.** Dramatic training in the normal schools of New York State. (*See* Education, 32: 99–104, Oct., 1911.)

Describes training in dramatics at the Geneseo State Normal School and urges similar training in all normal schools because of the important part dramatization may play in "character building and in broadening the experiences of the child."

**Andrews, Charlton.** Stage and education. (*See* Education, 32: 608–13, June, 1912.)

"Since it is so especially potent in childhood, the dramatic instinct must be systematically cultivated in the schools. . . . Children should be taught discrimination in plays, as in music, literature, art or morality."

**Biggs, Thomas H. and Coffmann, Lotus D.** (*See their* Reading in public schools. Chic., Rowe, Peterson & co., 1908. p. 233–55.)

Suggests methods for profitable dramatic training in public schools and includes list of suitable plays and stories for dramatization.

**Brown, Horace G.** Dramatic in teaching — some general principles. (*See* Education, 33: 629–31, June, 1913.)

Asserts that competent teaching of fundamental dramatic principles will "quicken and deepen the imaginary powers so that they are able to appraise values in life which otherwise would go unrecognized, and so leave life barren in spots where it should produce richly and nourish us."

**Chubb, Percival E., and others.** Festivals and plays in schools and elsewhere. N. Y., Harper, 1912, 402 p. il. D. $2.

Takes up the educational aspects of the festival and its relation to music, art, dancing and the drama.

Reviewed in Educational review, 44: 318, Oct., 1912; Literary digest, 45: 582, Oct. 5, 1912; Nation, 95: 245, Sept. 12, 1912; Review of reviews, 46: 249, Aug., 1912; School arts mag., 12: 205, Nov., 1912.

**Dorey, J. Milnor.** School course in dramatics. (*See* English journal, 1: 425–30, Sept., 1912.)

"A systematic course in dramatics will develop in the pupil resourcefulness, a knowledge of human life and altruism."

Includes brief list of plays suitable for high school presentation.

**Eaton, Walter Prichard.** The theatre; where do the children come in? (*See* American magazine, 75: 53–59, Dec., 1912.)

Comments on some plays desirable for children to see and urges the production of more similar ones.

**Frank, Maude M.** Dramatization of school classics. (*See* English journal 1: 476–81, Oct., 1912.)

Suggests impersonation by pupils of characters and scenes in "school classics" as a useful means of arousing interest in them.

**Fry, Emma Sheridan.** Educational dramatics; a handbook on the educational player method. N. Y., Moffatt, 1913. 69 p. D. 50c.

"Chapters on the educational use of the dramatic instinct, public performances, and a chapter on the player and the part."

The author aims to continue the work of Miss Herts and the Children's theatre.

Reviewed in Nation, 97: 571.

**Guild, Thacher H.** Suggestions for the high school play. (*See* English journal, 2: 637–46, Dec., 1913.)

**Heniger, A. M. H.** Drama's value for children. (*See* Good housekeeping, 57: 639–43, Nov., 1913.)

**Herts, Alice Minnie.** Children's educational theatre. N. Y., Harper, 1911. 150 p. D. $1.25.

Describes in detail the methods and purposes of the Children's educational theatre. The author thinks "that training the imagination of youth through purposeful plays will lessen the percentage of crime and augment the number of self-reliant, altruistic citizens."

**MacClintock, Porter Lander.** Drama. (*See his* Literature in the elementary school. Chic. (Univ. of Chic.), 1910. pp. 212–28.)

Discusses the value of dramatic training in the grades and gives general suggestions for such training.

**McFadden, Elizabeth A., and Davis, L. E.** Selected list of plays for amateurs and students of dramatic expression in schools and colleges. Chic., McFadden, 1908. 96 p. O. $2.

A list of rather mediocre but morally safe plays mostly by minor authors. Includes a few classified lists. Helpful but not essential.

**Mackay, Constance D'Arcy.** How to produce children's plays N. Y., Holt, 1915. 151 p. D. $1 20

"Includes a history of the children's play movement, its sociological aspects and suggestions for new fields as well as chapters on play-producing, scenery, costumes and properties. It also gives a full list of plays adapted to the public schools, arranged according to the school grades, and a bibliography of child-drama for special holidays, and to camp and settlement use. *Pref.*

**MacKaye, Percy.** Civic theatre. N. Y., Kennerley, 1912. 308 p. D. $1.25.

Includes "Imagination and the children's theatre (pp. 193–203)"; "University and theatre (pp. 207–16)." The author is an enthusiastic believer in the educational value of dramatic training.

**Moses, Montrose J.** American professors of dramatic literature. (*See* Independent, 71: 313–16, Oct. 12, 1911.)

Brief sketch of study of the drama at various universities. Urges the formation of a special dramatic library for advanced students.

**Needham, Mrs. Mary Master.** Folk festivals, their growth and how to give them. N. Y., Huebsch, 1912. 244 p. D. $1.25.

Suggestions for teachers, social workers and others on the value and conduct of festivals, pageants and other public celebrations. Less pedagogical than Chubb's *Festivals and plays*, to which it practically serves as a supplement.

Reviewed in Dial, 53: 108, Aug. 16, 1912; Educational review, 44: 210, Sept., 1912; Nation, 95: 245, Sept., 1912; Outlook, 101: 363, June 15, 1912; Survey, 28: 419, June 8, 1912.

**Nichols, Walter H.** High school play. (*See* English journal, 3: 620–30, Dec., 1914.)

"An adequate understanding of the educational value of the drama must win for it ultimately a dignified place in the curriculum of the high school."

**Sheldon, Eleanor.** Drama and the schools. (*See* Sewanee rev., 20: 65–75, Jan., 1912.)

Sketch of the dramatic training given at various colleges and universities. The author, a member of the Bryn Mawr faculty, thinks that the colleges are well abreast of the times both in the study of dramatic technique and in dramatic composition.

**Spaulding, Alice H.** Study of drama in the high school. Chic., Drama league of America, 1913. 20 p. S.

Comments on the educational value of dramatic training and methods for introducing it in the school curriculum. Includes suggested list of suitable plays.

—— Drama and the public school. (*See* Journal of education, 76: 369–73, Oct. 10, 1912.)

Urges dramatic training by specially trained teachers and the co-operation of school and theatre in securing lower prices of admission to really good plays as an aid in developing ideals of good citizenship.

## MOTION PICTURES AND THE DRAMA.

Only articles dealing with the relation of moving pictures and the drama are included here. Many other articles treating the educational value, from the scientific or economic side, of moving pictures and with the management of moving picture theatres are listed in F. W. Faxon's Annual *Dramatic index* (*Bost. bk. co.*), in current numbers of the *Readers' guide* and its *supplement* and in the *Industrial arts index* (H. W. Wilson co.). Nine American periodicals devoted to this industry are listed in Ayer's *American Newspaper Annual* for 1914. Of these the *Motion picture story magazine* (*Brooklyn*) and the *Photoplay magazine* (*Chic.*), have the largest circulation. *Willings' press guide* (*Lond.*) for 1914 lists 9 similar periodicals, the *Bioscope* (*Lond.*) being the leading one.

**Allen, L.** How a moving picture play is written. (*See* Collier's, 52: Nov. 1, 1913, pp. 24, 26–27.)
Shows the mechanical character of scenarios and the resulting limitations of the moving picture drama.

**Ayscouch, John.** Picture teaching. (*See* American Catholic quarterly review, 39: 99–109, Jan., 1914.)
Asserts the great didactic force of the moving picture, but considers it because of its mechanical limits, a dubious substitute at best for the acted drama and a possible source of much harm. Urges rigid censorship under Catholic auspices of one or more motion picture theatres in each town.

**Berlyn, Alfred.** Plague of pictures. (*See* Living age, 281: 251–53, Ap. 25, 1914.)
"If the disastrous inertness of mind that is betrayed by this readiness to grasp at shadows and lose the substance is not checked in time, the present picture-epidemic may prove, in the long run, a deadlier scourge to its victims than any of the plagues of ancient Egypt."

**Bernard Shaw's** unqualified approval of the cinematograph. (*See* Current opinion, 57: 105–06, Aug., 1914.)
Summary of Shaw's article in the *Bioscope* (*Lond.*) emphasizing the educational possibilities of moving pictures.

**Brewer, Charles B.** Widening field of moving pictures; its commercial, educational and artistic value. (*See* Century magazine, 86: 66–78, May, 1913.)
Comments briefly on the dramatic significance, but emphasizes most the other phases.

**Carr, Catharine,** *et al.* Art of photoplay writing. N. Y., Hannis Jordan, 1914. 119 p. D. $1.
Unconsciously emphasizes the inevitable limitations of the photoplay as compared with real drama. A typical "guide" for the enthusiastic but untrained prospective scenario writer, and listed here because of this fact.

**Cinematograph craze.** (*See* Dial, 56: 129–31, Feb. 16, 1914.)
Points out the limitations to the usefulness of the moving picture and considers extravagant many of the claims made for it.

**Cocks, O. C.** Applying standards to motion picture films. (*See* Survey, 32: 337–38, June 27, 1914.)

**Cultural** value of the movies. (*See* Review of reviews, 50: 103–05, July, 1914.)
Summary of articles by Max Nordau in *La revue* (Paris). "It is not progress for the drama to pass from the stage to the cinema."

**Eaton, Walter Prichard.** Class consciousness and the movies. (*See* Atlantic monthly, 115: 48–56, Jan., 1915.)

Thinks the moving picture a hindrance to the popularization of better drama because of their tendency to draw a sharp line between those who can and cannot afford to pay admission to good theatres.

—— Menace of the movies. (*See* American magazine, 76: Sept., 1913, 55–60.)

Doubts the great value of "movies" and shows many necessary limitations to their use as a substitute for the drama.

**Gillilan, Strickland, C.** Future house theatre. (*See* Independent, 73. 886–91, Oct. 17, 1912.)

Predicts invention of mechanism through which dramatic and operatic performances of high standard will be reproduced in private home at reasonable cost, and a higher grade of entertainment thereby made more general.

**Grau, Robert.** Moving-picture show and the living drama. (*See* Review of reviews, 45: 329–36, Mar., 1912.)

"The photo-play of the future will be represented, reproducing for the masses, with all the latest inventions and the refinements of science, the splendid art of the Bernhardts and the Salvinis."

—— Talking pictures a reality. (*See* Lippincott's magazine, 92: 191–94, Aug., 1913.)

**Howe, Frederic C.** What to do with the motion-picture show; shall it be censored? (*See* Outlook, 107: 412–16, June 20, 1914.)

The chairman of the national board of censorship of motion pictures states the principles of censorship adopted by the board and discourages excessive censorship. "The motion-picture show is not only democracy's theatre, it is a great educational agency, and it is likely to become a propagandist agency of unmeasured possibilities." An editorial comment on the article appears on pp. 387–88 of the same volume.

**Hulfish, David S.** The author — the producer. (*See his* Motion picture work. Chic., Amer. school of correspondence, 1913. p. 76–111.)

Emphasizes the limitations of the picture drama and treats it from the commercial rather than the literary side.

**Moses, Montrose J.** Kinetoscope theatre. (*See his* American dramatist, 1911, pp. 200–14.)

"The moving-picture has undoubtedly hurt the theatrical business. It steals the spoken drama and reduces it to motion."

**Moving** picture of to-morrow. (*See* Outlook, 107: 444–45, June 27, 1914.)

"History under the skillful touch and dramatic genius of moving-picture artists may for all of us . . . become a moving fact."

**[Moving** pictures.] (*See* American magazine, 76: Aug., 1913, pp. 92–95.)

Urges greater care on the part of exhibitors in "keeping up to the normal human standard of good morals and manners" and states the dangers of cheap dramatic films.

**Rathburn, John B.** The scenario. (*See his* Motion picture making and exhibiting. Chic., C. Thompson co., 1914. p. 84–95.)

"In writing a scenario it should be remembered that *action* is the life of the film story, and that the characters should be kept moving continuously or the thread of the story will be lost."

**Ubiquitous** moving picture.] (*See* American magazine, 76: July, 1913, pp. 102–05.)

Discusses possibilities of reproducing great plays and historical spectacles and insists on the cultural value of such exhibitions. For summary of the article, *see Literary digest*, 47: 172–73, Aug. 2, 1913.

# BARKER

Compiled by Mary Louise Davis, Public Library
Troy, N. Y.

## HARLEY GRANVILLE BARKER (1877–)

Harley Granville Barker, actor, playwright, and manager, was born in London in 1877. In 1906 he married Lillah M'Carthy. He made his first appearance on the stage at Harrogate in 1891. His first London engagement was as "walking gentleman" under Charles Hawtrey. He has played with A. B. Tapping's stock company at Hastings, the Ben Greet Shakespearean actors, the Elizabethan Stage Society, and Mrs. Patrick Campbell. In 1904, Mr. Barker joined J. E. Vedrenne in the management of the Court Theatre, producing there many new plays. Since then he has been jointly responsible with his wife in the management of the Kingsway Theatre. In 1908, he was in New York at the invitation of the founders of the New Theatre for the purpose of consulting with them in regard to that undertaking. At the Savoy Theatre, in 1912, he started a series of Shakespeare productions with "A Winter's Tale" and "Twelfth Night."

Mr. Barker devotes much skill and care to his settings. His production of the Shaw plays is famous, and his Shakespearean reproductions are always of great interest, representing, as they do, his own original ideas of diction, costume and setting.

### BIOGRAPHICAL SKETCHES.

**Borsa.** English stage today. Lond. Lane, 1908, p. 110–111.
**Bookman,** N. Y. 34: 15, Sept. 1911; 35: 126, Apr. 1912.
**Putnam's monthly,** 3: 127, Oct. 1907.

### PORTRAITS.

**Bookman,** N. Y. 34: 15, Sept. 1911.
**Bookman,** Lond. 35: 244, Mar. 1909.
**Harper's Weekly,** 58: Apr. 11, 1914.
**Ill. Lond. News,** 136: 306, Feb. 26, 1910. Amer. ed. 46: 386, Mar. 12, 1910.
**McClure,** 34: 8, Nov. 1909.
**Putnam's monthly,** 3: 127, Oct. 1907.

### WRITINGS.

**Prunella:** a dramatic composition by Laurence Housman and H. Granville Barker. N. Y. Brentano's, 1906.
**Scheme and estimates for a national theatre,** by William Archer and Granville Barker. N. Y. Duffield & Co. 1908.

**Three plays.** Lond. Sidgwick & Jackson, ltd. 1909.

*Contents:* The marrying of Ann Leete. — The Voysey inheritance. — Waste.

—— N. Y. Brentano's, 1909.

—— N. Y. Kennerley, 1911.

Also pub. separately by Sidgwick & Jackson.

**The Madras house:** a play in four acts. Lond. Sidgwick & Jackson, ltd. 1910.

**Anatol:** a sequence of dialogues by Arthur Schnitzler, paraphrased for the English stage by Granville Barker. Lond. Sidgwick & Jackson, ltd. 1911.

—— N. Y. Kennerley, 1911.

**Scenes from Anatol** (text). Green Bk. mag. 8: 818–24, Nov. 1912.

**The Theatre**; the next phase. Forum, 44: 159–70, Aug. 1910.

Same. Eng. review, 5: 631–48, Jul. 1910.

**Two German theatres.** Fortn. 95: 60–70, Jan. 1911.

**The Harlequinade:** drama by H. G. Barker, D. C. Calthrop, and M. Stephenson. Unpublished.

**Das Märchen:** drama by Arthur Schnitzler. English version by C. E. Wheeler and G. Barker. Unpublished.

**Prefaces to** Winter's tale and Twelfth Night. Unpublished.

**Rococo.** Unpublished.

**Weather hen,** with Berte Thomas. Unpublished.

**"Pygmalion"** in Berlin. Harper's Weekly, 58: 14–15; Apr. 11, 1914.

## PRODUCTION.

**The Harlequinade,** produced at the St. James theatre, London, Sept. 1, 1913.

**The Madras house.** Produced at the Duke of York's theatre, London, (Mr. Chas. Frohman's Repertory theatre), Mar. 9, 1910.

**The marrying of Ann Leete,** produced by the Stage Society, at the Royalty theatre, London, evening, Jan. 26, 1902.

**Prunella,** produced at the Repertory theatre, London, Apr. 1910.

**Rococo.** Produced at the Court theatre, London, Feb. 21, 1911.

**The Voysey inheritance,** first played at the Court theatre, London, a Vedrenne-Barker performance, afternoon, Nov. 7, 1905.

**Waste,** produced by the Stage Society, at the Imperial theatre, Westminster, evening, Nov. 24, 1907.

## GENERAL CRITICISM.

**Chandler.** Aspects of modern drama. N. Y., Macmillan, 1914. Consult index.

**Dukes.** Modern dramatists. Chic. Sergel, 1912. p. 135–141.

Reviewed in Bellman, 12: 499, Apr. 20, 1912; Nation, 94: 396, Apr. 18, 1912; N. Y. Times, 17: 157, Mar. 24, 1912.

**Howe.** Dramatic portraits. N. Y., Kennerley, 1914. p. 185–207.

——. The plays of Barker. Fortnightly, 100: 476–87, Sept. 1913.

General criticism of The Madras House, The marrying of Ann Leete, The Voysey inheritance, and Waste.

———. The Repertory theatre: a record and a criticism. N. Y. Kennerley, 1911.

Reviewed in Ath. 1910. 2: 676, Nov. 26: Drama, no. 3, Aug. 1911, p. 152–167; N. Y. Times, 16: 351, June 4, 1911; Sat. R. 110: 524, Oct. 22, 1910. "The major part of the book is devoted to the achievements of Granville Barker." The *Drama*.

**Clayton.** Plays of Granville Barker. Bookman, N. Y. 35: 195–7, Apr. 1912.

A general criticism of his four plays.

**Henderson.** European dramatists. Cincinnati, Stewart and Kidd, 1913. London, Grant Richards, 1914. pp. 365–95.

Nearly the same as article in the Forum.

———. The new drama in England. Forum, 45. 707–24, June, 1911.

"The new drama in England today, with Bernard Shaw and Granville Barker as its leading exponents, is essentially an experimental school. . . . The Independent theatre failed in its effort, as did the New Century theatre, to bring to the fore a group of budding dramatists . . . the next step . . . is found in the establishment of the Stage Society of London. . . . The Stage Society has played in England the role which has been played on the continent by the Théâtre Libre, L'Œuvre, and the Freie Bühne. From it came Bernard Shaw and Granville Barker, soon to be united in an enterprise which is without parallel in the history of the English stage. The crown of the Stage Society's achievement, as Mr. William Archer once expressed it, was the presentation of Mr. H. Granville Barker to the world of dramatic art in England. . . . Little . . . has been written about Mr. Barker, with his strange austere talent, his anti-sentimental and chiseled art, his complicated simplicity in technique, his almost fierce contempt for the normal relations of average, everyday life."

Same. Mercure de France, Paris, June 15, 1912.

**Mr. Granville Barker.** By Ignotus. Spectator, Lond. Mar. 28, 1908, pp. 499–500.

**The new drama and the old.** Nation, 91: 19–20, Jul. 7, 1910.

Discusses Barker in a general way as a follower of the school of "discursive drama" founded by Bernard Shaw.

**Plays without plots.** Nation, Lond. July 16, 1910.

**Shaw.** Leaving Aristotle out. Times, Lond. June 23, 1910, p. 12.

A letter fron Bernard Shaw in which he disclaims being "a party to Mr. Granville Barker's demand for the omission of Aristotle."

**Walkley** (unsigned). Got and the new dramaturgy. Times, Lond. Mar. 21, 1910, p. 9.

A criticism of the ignoring by Barker and Shaw of the laws of drama as conceived by Aristotle and restated by Edmund Got in his Diary.

**Leaving Aristotle out.** Times, Lond. June 20, 1910, p. 12.

Second article on the same subject.

**The Younger dramatists.** Harp. W. 56: 6, Mar. 9, 1912. A general review.

**Henderson.** The changing Drama. N. Y., Henry Holt & Co., 1914. 309 p.

Analysis the spirit and technic of Barker's plays.

### Anatol.

**Production at the Palace theatre,** London. Acad. 80: 268, Mar. 4, 1911.
**Jonson.** The drama in London. The Drama, May, 1911, no. 2, p. 172–3.
**Production at the Little theatre,** Lond. Ill. Lond. N., 138: 370, Mar. 18, 1911; Amer. ed. 48: 434, April, 1911. Favorable to translation, unfavorable to Barker's personation of Anatol. Sat. R. 111: 246, Feb. 25, 1911. Unfavorable.

### Affairs of Anatol.

**White.** A delightful philanderer. Munsey, 48: 527, Dec. 1912.
**Metcalfe.** Critical sketch. Life, 60: 2051, Oct. 24, 1912.
**Ruhl.** Description with pictures from scenes. Collier's 50: 7, Nov. 2, 1912, 18, 24.
**Production at the Little theatre,** N. Y. City. N. Y. Dramatic mirror, 68, Oct. 16, 1912, 6.
**Sketch.** N. Y. Dram. News, 56, Oct. 19, 1912, 19.
**Van Baur.** New form of play. Theatre 16: 106, 108, 110, Oct., 1912.
**Production at the Little theatre,** N. Y. City. illus. Theatre 16: IX–X, Nov. 1912.
**Scenes from** (pictures). N. Y. Dramatic mirror, 68, Nov. 6, 1912, 2; 68, Dec. 4, 1912, 2; Harp. W. 55, Oct. 26, 1912, 19; Leslie's W. 115: 497, Nov. 14, 1912.

### The Harlequinade.

**Inkster, Leonard.** The romantic Mr. Barker. Sat. R. 116: 425–6, Oct. 4, 1913.
**Production at the St. James' theatre,** London. Sat. R. 116: 293–4, Sept. 6, 1913.
"The Harlequinade was hypothetically a story of the gods who came to earth with Psyche:— Charon, Momus, and Mercury."

### The Madras House.

**Archer.** Review. Morning leader, Lond. Jan. 21, 1911.
**Howe.** The Repertory theatre. N. Y. Kennerley, 1911, p. 113–26.
**Henderson.** The new drama in England. Forum, 45: 723–4, June, 1911.
"Woman, —her present status, her relation to marriage, her future — is the theme of the play; and this problem is viewed from a different angle in each successive act."
**On dolls' houses:** being a review of the "Madras House." Nation, Lond. Mar. 11, 1911.
**Production at the Repertory theatre,** London. Ill. Lond. N., 136: 422, Mar. 19, 1910; Amer. ed. 46: 502, Apr. 2, 1910.
**Three plays** (review). Nation, 94: 445–6, May 2, 1912.
**Review.** North Amer. R. 195: 572–3, Apr. 1912.
**Beerbohm.** Review. Sat. R. 109: 362–3, Mar. 19, 1910.

**Review.** Sat. R. 111: 246, Feb. 25, 1911; Spectator, 106: 327, Mar. 4, 1911.

**Walkley** (unsigned). "The Madras House" in print. Times, Lond. Jan. 6, 1911, p. 10.

"Mr. Barker is absolutely bursting with ideas, he flings them about with careless profusion, higgledy-piggledy. . . . As to his ideas, they touch everything under the sun. . . . Of course there are too many ideas for perfect comfort, and everybody. . . . is a little too glib, and not everybody knows when to stop, and the total impression is of 'fine confused reading.' But reading can afford to be confused so long as it is fine, and 'The Madras House' is so good in print, . . . that everybody should make a mental note to read it, like Mr. State with the Koran."

### Das Märchen.

**Production by the Adelphi Society at the Little theatre,** London. Acad. 82: 146–7, Feb. 3, 1912; Sat. R. 113: 138–9, Feb. 3, 1912.

### The Marrying of Ann Leete.

**Symons.** Plays, acting, and music. N. Y. Dutton, n. d. p. 146–8.

**Henderson.** The new drama in England. Forum, 45: 715–16, June, 1911.

This play, laid at the end of the eighteenth century, is not concerned merely with the fate and destiny of particular individuals: its theme is the moral and physical degeneration of a family. An air of languorous corruption, of polite blackguardism hangs, like a miasma, over the scene. The sense of grossness comes strongly upon one in the finale — this eugenic but unnatural solution of mating the over-civilized and devitalized woman with the coarse but pure-blooded man."

**Three plays** (review). Nation 94: 445, May 2, 1912.

### Prunella.

**Criticism of production at the Little theatre,** New York, Oct. 27, 1913. Theatre 18: 174–5, Dec., 1913.

**Guest.** On going to "Prunella" at the "Gaiety." New age, Lond. May 23, 1907.

**Howe.** The Repertory theatre. N. Y. Kennerley, 1911, p. 127–37.

"A Pierrot play. Prunella is a thing of the purest beauty. One despairs of having been able to suggest or recall one half the joy the play gives in the theatre."

**Hamilton.** Review. Bookman 38: 363, Dec., 1913.

——. Significant plays of the recent season. Bookman, N. Y. 32: 146, Oct. 1910.

**Metcalfe.** Presentation at the Little theatre. Life 62: 790, Nov. 6, 1913.

Unfavorable.

**A play without a "Punch."** Literary digest, 47: 944–5, Nov. 15, 1913.

**Presentation at the Little theatre,** N. Y. Times, Oct. 28, 1913. Dramatic Mirror 70: Oct. 29, 1913, p. 6.

**Production at the Repertory theatre,** London. Ill. Lond. News, 136: 604, Apr. 23, 1910; Amer. ed. 46: 684, May 7, 1910.

**Rethy.** Review. International, N. Y. 7. 364, 386, Dec., 1913.
A favorable review, with synopsis.
**Review.** Literary digest, 47: 944–5, Nov. 15, 1913.
**Scenes from** (pictures). Bookman 38: 358–9, Dec., 1913; Dramatic mirror 70: Nov. 12, 1913, p. 2, and Dec. 3, 1913, p. 1; Graphic 81: 628, Apr. 30, 1910; Theatre magazine 18: 197, Dec., 1913.
**Synopsis.** il. Leslie's W. 117: 495, Nov. 20, 1913.

### Rococo.

**Howe.** Review. Outlook, Lond. 27: 239–40, Feb. 25, 1911.
"It is the peculiar achievement of Mr. Barker in this theatrical relaxation, to have succeeded in characterizing his people, and yet not to have burdened them with that responsibility."

### The Voysey Inheritance.

**Borsa.** The English stage today. Lond. Lane, 1908' p. 114–15.
**Henderson.** The new drama in England. Forum, 45: 719–20, June, 1911.
"It presents analogies to a novel of Balzac, rather than to a drama of Ibsen—is rather more like a section of the Comédie Humaine laid on English soil, than like a representation of such a bourgeois family episode as that of the house of Bernick, or Borkman. It goes to the root of a problem which seems, somehow, peculiar to English life, the utter dependence of a family upon a settled source of income from conservative investment. The Voysey inheritance is a work of genius, . . . original, deeply conceived. It ends, with artistic finesse upon an unresolved cadence, imparting to the spectator, in the spectacle, a sense of the 'strange, irregular rythm of life.' It possesses a rare and memorable quality: we are left with a haunting sense of actuality, the impression of life, of life still going on after the curtain falls."
**Production at the Kingsway theatre,** Lond. Ill. Lond. News, 141: 398, Sept. 14, 1912; Amer. ed. 51: 478, Sept. 28, 1912; Sat. R. 114: 325–6, Sept. 14, 1912.
**A satire on financial confidence.** Dramatist 3: 258–9, Jul. 1912.
"He vivisects every angle of emotion until the piece becomes more clinic than play."
**Three plays** (review). Nation, 94: May 2, 1912.
**Walkley.** Drama and life. N. Y. Brentano, 1908, p. 298–303.
Same. The Court, Lond. Nov., 1905.
**West.** Review. Daily herald. Lond. Sept. 11, 1912.

### Waste.

**Henderson.** The new drama in England. Forum, 45: 721–2, June, 1911.
"The banning of 'Waste' by the King's reader of plays created a tremendous sensation; the incident was a vitally contributory cause to the investigation of the censorship by a joint committee of the Houses of Parliament in 1909. The theme—adultery, a consequent illegal medical operation, the death of the patient, the effect of her death upon the co-respondent, a brilliant politician, whose future is thereby

ruined,—is a theme from the mere mention of which one instinctively recoils. The treatment of great political, social and religious questions in the play is the most powerful, the most entirely true to life, that I have ever encountered in any drama."

**A manager-made play.** Dramatist 3: 259–60, Jul., 1912.

Some scenes have all the pungency of Pinero, while others challenge the awkwardest amateur under the sun."

**Three plays** (review). Nation, 94: 445–6, May 2, 1912.

## BARKER AS MANAGER.

**Archer.** The Stage society. See his New drama and the New theatre. McClure 34. 11, Nov., 1909.

**Mr. Barker as manager and actor.** By Ignotus. Spectator, Mar. 28, 1908, pp. 499–500.

**Plans for Autumn Shakespearean Season.** Nation 96: 266, Mar. 13, 1913.

## THE VEDRENNE-BARKER MANAGEMENT.

**Borsa.** English stage of today. Lond. Lane, 1908. p. 110–119.

**Howe.** Performances at the Court theatre. See his Repertory theatre. 1911. p. 33–75.

**MacCarthy.** The Court theatre, 1904–1907. Lond. Bullen. n. d.

**Review of the Vedrenne-Barker performances of Shaw's plays at the Savoy theatre.** Spec. 100: 499–50, Mar. 28, 1908.

## SHAKESPEAREAN REPRODUCTIONS.

**Midsummer night's dream.** Production at the Savoy. N. Y. Times, Feb. 7, 1914.

**Twelfth night,** comedy; adapted by H. G. Barker, Production at the Savoy theatre, London. Eng. R. 13: 152–4, Dec. 1912; Graphic, 86: 772–3, Nov. 23, 1912; Ill. Lond. N., 141: 780, Nov. 23, 1912. Amer. ed. 51: 860, Dec. 7, 1912.

**Winter's tale,** drama. Adaptation by Granville Barker. Production at the Savoy theatre. Sept. 21, 1912.

**Hyde.** Shakespeare at the "Savoy." T. P.'s weekly, Oct. 4, 1912, p. 423.

**Shakespeare's bad plays,** Blackwood, 192: 691–5, Nov. 1912.

"Nothing but praise for his simple mounting. If he has avoided the pit of elaborate mounting, he has fallen into the pit of elaborate costume. As the play is overdressed, so it is over-acted."

**Terry.** Ox, & Camb. no. 25: 168–74, Nov. 1912.

"To sum up into one word the general impression that the remembrance of the Winter's Tale has left upon my mind, it is barocco. There has been brought to bear upon the production a vast amount of talent, a certain amount of eccentricity, and a degree of impudence.

**Saturday R.** 114: 391–2, Sept. 28, 1912.

"Probably the first performance in England of a play of Shakespeare's that the author would himself have recognized for his own since Burbage or, at any rate, Davenant, retired from management."

**Saturday R.** 114: 546–7, Nov. 2, 1912.

"Let the public first learn that Mr. Barker's production is better than anything that has been done for Shakespeare within living memory before they try to understand why it might be better than it is."

**Spectator,** 109: 450–1, Sept. 28, 1912.

"But when every detraction has been made, Mr. Barker's attempt can fairly be described as the most interesting Shakespearean revival that has been seen in London within the memory of this generation. He has shown that an Elizabethen play can be acted without cuts in three hours; he has brought into prominence interesting technical improvements in lighting and other stage mechanism; but, most of all, he has given real stimulus to those who are hoping for a revival of serious play-production in England."

**Post-impressionist** Shakespeare. Lit. digest, 45: 668–9, Oct. 19, 1912.

**Reviews:** Graphic, 86: 459, 476, Sept. 28, 1912; Ill. Lond. N., 141: 460, Sept. 28, 1912. Amer. ed. 51: 540, Oct. 12, 1912; Nation 95: 438–40, Nov. 7, 1912.

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**Report from the Joint Select Committee** of the House of Lords and the House of Commons on the stage plays; together with the proceedings of the Committee, minutes of evidence and appendices. Lond. Wyman & Sons, Ltd., Nov. 1909.

Evidence of Granville Barker, pp. 70–86.

**Granville Barker's evidence before the Censorship Committee.** Times, Lond. Aug. 6, 1909.

# BJÖRNSON

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**Compiled by Professor Archibald Henderson, M.A. Ph.D., University of North Carolina.**

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**BJÖRNSTJERNE BJÖRNSON (1832–1910).**

Born in the mountains of northern Norway, he caught the feeling for nature in his early years in the Romsdal district, went to school at Molde, and prepared himself for the national university at the same school in Christiania attended by Ibsen. His first play was written when he was only twenty; his last when he was seventy-seven. Humane in his outlook, publicist in spirit, he sacrificed his personal interests as man of letters for the larger interests of the welfare of his country. Though recognized at the time of his death as the last of the Viking poets, and perhaps the most leonine figure in European literature, it cannot be doubted that much of his work lacks the ultimate refinement of style, the force of sustained reflection. Ibsen hopelessly distanced Björnson as an international force in the drama; but Björnson anticipated Ibsen, in notable instances, in the dramatic vitalization of leading modern ideas. As poet, as short story writer, as novelist, as dramatist, Björnson maintained a remarkably high level of excellence; it was only rarely that he reached the highest peaks. For his selfless leadership of his people, throughout a long lifetime, he came to be beloved as her "grand old man," as "Norway's uncrowned king." His dramas in chronological order, are as follows:

*Mellem Slagene* (1856), *Halte-Hulda* (1858), *Kong Sverre* (1861), *Sigurd Slembe* (1862), *Maria Stuart i Skotland* (1864), *De Nygifte* (1865), *Sigurd Jorsalfar* (1872), *Redaktören* (1874), *En Fallit* (1875), *Kongen* (1877), *Leonarda* (1879), *Det Ny System* (1879), *En Hanske* (1883), *Over Evne I* (1883); *Geografi og Kjaerlighed* (1885); *Over Evne II* (1895); *Paul Lange and Tora Parsberg* (1898); *Laboremus* (1901); *Pa Storhove* (1902); *Daglannet* (1904); *Når Det Ny Vin Blomstrer* (1909).

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# BRIEUX

**Compiled by Eleanor B. Woodruff, Pratt Institute Free Library, Brooklyn, N. Y.**

## EUGÈNE BRIEUX (1858–)

Eugène Brieux, the son of a carpenter, was born in Paris, on the 19th of January, 1858. To his humble associations and surroundings in youth and early manhood is undoubtedly due his understanding and appreciation of working-class character, shown in many of his dramatic studies.

Having failed in his early efforts to make a living by his pen in Paris he removed to Rouen where he joined the staff of *The Nouvelliste de Rouen* later becoming its editor-in-chief. It was while he was engaged in editorial work that his first plays were written and unsuccessfully offered to various managers. The tide finally turned with the production of Menages d' Artistes by Antoine at the Théâtre Libre.

Two of his plays, L'Evasion and La Robe Rouge, have been crowned by the French Academy. In 1909 Brieux was elected to the chair of Halévy in the Academy.

All of his plays "are essentially didactic, being aimed at some weakness or iniquity of the social system." A list in chronological order follows:

*Bernard Palissy* (1879) in collaboration with M. Gaston Salandri; *Ménage d'artistes* (1890); *Blanchette* (1892); *M. de Réboval* (1892); *L'engrenage* (1894); *Les bienfaiteurs* (1896); *L'évasion* (1896); *Les trois filles de M. Dupont* (1897); *Le résultat des courses*, (1898); *Simone*, (1898); *Le berceau*, (1899); *La robe rouge*, (1900); *Les remplaçantes*, (1901); *Les avariès*, (1901); *La petite amie*, (1902); *La couvée*, (1903), acted privately at Rouen, (1893); *Maternité*, (1903); *La déserteuse* (1904), in collaboration with M. Jean Sigaux; *L'armature*, (1905); *Les hannetons* (1906); *La Française* (1907); *La foi* (1909); *Suzette* (1909); *La femme seule* (1912).

There are slight disagreements in dates given in various lists. Those used have been taken from the Encyclopedia Britannica up to the year 1906. Later ones have been found in the article by Temple Scott in the forty-seventh volume of the Forum and more recent magazine articles.

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**Three plays**; with a preface by Bernard Shaw. N. Y. Brentano's. 1911.

*Contents:* Preface; Maternity, tr. by Mrs. Bernard Shaw; The three daughters of Monsieur Dupont, tr. by St. John Hankin; Damaged goods, tr. by John Pollock; Maternity (new version), tr. by John Pollock.

Published also by Fifield. London, 1911.

"Far less brilliant in witty paradox or humorous sophistry than Mr. Shaw, Brieux impresses the thoughtful reader with his substantial knowledge of the subject which he is treating, his profound appreciation of the enormity of the abuses which he assails and the sincerity of the indignation which prompts his attack. He does not expose himself to the suspicion of seeking notoriety for the sake of profit by the means of cheap sensationalism, although, in his zeal to demonstrate his case, he is often guilty of some of the most flagrant tricks of sensationalism, such as violent exaggeration, illogical deduction of general results from specific instances, the excessive use of coincidence, the employment of unnecessary grossness, both of speech and incident." *Nation.*

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## PRODUCTIONS IN ENGLISH.

**Damaged Goods. (Les Avariès.)**

Produced at the Fulton Theatre, N. Y. City, March 14, 1913, under the auspices of the *Medical Review of Reviews.*

Accounts in Bookman, N. Y., 37: 431, June, 1913; Collier's Weekly, 51: 6, April 5, 1913; Dial, 54: 288, April 1, 1913; Hearst's Magazine, 23: 805–806, May, 1913. (Argues for the wholesomeness of the performance in its effect on the community): Life (J. S. Metcalfe), 61: 628, March 27, 1913. (Adverse to stage presentation): N. Y. Dramatic Mirror, 69: 6–7. March 19, 1913. (Made up of excerpts from the daily papers): N. Y. Times, April 6, 1913, Magazine section, p. 9; N. Y. Tribune, March 15, 1913, p. 9; Outlook, 104, 226, May 31, 1913; Theatre (M. M.) 17: 134 and VII, May, 1913.

**False Gods (La Foi).**

Produced by Sir Herbert Tree at His Majesty's Theatre, London, Sept. 14, 1909, in the translation by J. B. Fagan.

Accounts in Graphic 80: 366, Sept. 18, 1909; Illustrated London News 135: 386, Sept. 18, 1909; Theatre (L. M. D.) 12: 160, Nov., 1910.

**The Incubus, also called The Affinity. (Les Hannetons.)**

Produced by Mr. Laurence Irving at the Hackett Theatre, N. Y. City, on April 27, 1909, in a translation made by himself.

Accounts in Forum (C. M. Hamilton), 41: 546–548, N. Y. Dramatic Mirror, 63: 5, Jan. 15, 1910; Winter, William, Wallet of time. 1913. v. 2, p. 373–374.

**The Three Daughters of M. Dupont.** (Les Trois Filles de M. Dupont.)

Produced by Mr. Laurence Irving at the Comedy Theatre, N. Y. City, on April 13, 1910.

Account in Bookman, N. Y. (C. M. Hamilton), 31: 419–420, June, 1910.

Gives an outline of the story, and a statement of Brieux' place in contemporary French drama.

Winter, William. Wallet of time. 1913. v. 2, p. 375–388.

**The Red Robe.** (**La Robe Rouge.**)

Produced at the Lyric Theatre, N. Y. City, Nov. 14, 1904.

Accounts of earlier production at the Imperial, London, June, 1902, in Walkley, A. B. Drama and life. N. Y. Brentano's, 1908, p. 293–297.

Reviewed in Athenæum, 1908; 1, 140, Feb. 1. Nation 86: 496, May 28, 1908; North American Review (F. M. Colby), 187: 777–781, May, 1908.

## GENERAL CRITICISM.

**Baker, G. P.** The plays of Eugène Brieux. Atlantic Monthly, 90: 79–86, July, 1902.

Appreciative study of the plays produced between 1892 when "Blanchette" had its first hearing at the Théâtre Libre, and 1902 when "Les Remplaçantes" was presented.

**De Pratz, Claire.** Brieux and his works. Contemporary Review, 81: 343–357, March, 1902.

Careful study of Brieux' purpose and method. Illustrated by outlines of the plots of "Blanchette" and "The three daughters of M. Dupont," and accompanied by a brief biographical sketch.

**Dukes, Ashley.** Modern dramatists. Chic. Sergel. 1912. p. 224–241.

Reviewed in Bellman, 12: 499, April 20, 1912; Nation, 94: 396, April 18, 1912; N. Y. Times, 17: 157, March 24, 1912.

**Greatest French playwright since Molière.** Current literature, 49: 85–86, July, 1910.

**Henderson, Archibald.** The changing drama. N. Y., Holt, 1914. 309 p.

Interprets the plays of Brieux in the light of their social significance.

**Herts, B. R.** The greatest French dramatist since Molière. Theatre, 17: 94, IX, March, 1913.

**Irving, Laurence.** Eugène Brieux. Forum, 43: 628–632, June, 1910.

Eulogistic criticism of the general trend of Brieux' work.

**Payne, G. H.** A moralist among French dramatists. Harper's Weekly, 53: May 15, 1909, 10.

General study of Brieux' plays with an outline of the plot of "La Française."

**Scott, Temple.** Brieux. Forum, 47: 403–418, April, 1912.

Short biographical sketch precedes critical estimate of his works, largely from the point of view of their ethical import.

Contains a list of his more important plays with dates and theatres of their first performance.

**Winter, William.** Lawrence Irving's holy task. Harper's Weekly, 54: pt. 1, June 18, 1910, 24, 30.

Reprinted in his Wallet of Time. 1913 v. 2, p. 388–404.
Written apropos of the performance by Mr. Irving of the two plays "The Incubus" and "The Three Daughters of M. Dupont," but touching other plays of the same author and of others who treat the same or allied subjects.
History of "Damaged Goods." N. Y. Times, May 18, 1913.

## CRITICISM OF INDIVIDUAL PLAYS.

### Blanchette.

**Archer, William.** Study and stage. Richards. 1899. p. 53–54.

### La Deserteuse.

**Macdonald, J. F.** Fortnightly Review, 83: 327–335, Feb., 1905.

### La Femme Seule.

**Brieux' new sociological sermon.** Current Opinion, 54: 296–297, April, 1913.

New feminist play by Brieux. American Monthly Review of Reviews. 47: 494–496, April, 1913.
Outline of the play, first performed at the Théâtre du Gymnase on Dec. 22, 1912.
The theme is the struggle between feminism and industrialism.

**Slosson, E. E.** A dramatist who means something. Independent, 74: 749–752, April 3, 1913.

A consideration, apropos of his latest play, of the purpose and tendency of Brieux' dramatic work.

## PORTRAITS.

**Bookman,** N. Y. 33: 577, August, 1911.
**Current Literature,** 49: 86, July, 1910.
**Graphic,** 80: 298, Sept. 4, 1909.
**Harper's Weekly,** 53: May 15, 1909, 10.
**Theatre,** 17: 94, March, 1913.

# CHEKHOV

**Compiled by Alice Thurston McGirr, Carnegie Library, Pittsburgh, Pa.**

## ANTON PAVLOVICH CHEKHOV (1860–)

Anton Pavlovich Chekhov, one of the leaders of modern Russian literature, was born Jan. 17, 1860, at Taganrog near the mouth of the river Don. The grandson of a serf and son of a village merchant, he passed through the local high school, and the medical school of the University of Moscow, and spent a year as a hospital interne. His rapid, brilliant career as a writer was prematurely ended by his death from tuberculosis in the summer of 1904. It is as the author of realistic short stories and sketches, disclosing the great pathologist of character, that Chekhov is most widely known, but his plays are extremely interesting in their creation of atmosphere, and show "a state of being rather than of doing." A chronological list of his dramas follows:

*The Swan song* (1889); *The Proposal* (1889); *Ivanoff* (1889); *The Boor* (1890); *The Sea-gull* (1896); *The Tragedian in spite of himself* (1899); *The three sisters* (1901); *Uncle Vanya* (1902); *The Cherry orchard* (1904).

**Chekhov, Anton Pavlovich.** Plays; Uncle Vanya, Ivanoff, The sea-gull, The swan-song; tr. from the Russian, with an introduction by Marian Fell. 233 p. N. Y., 1912. Scribner, $1.50 net.

Published also by Duckworth, Lond. 6s.

"His plays are a series of original experiments rather than a finished whole. . . . Tchekhov retains the form of the four-act play, dealing throughout with the same group of persons. He is concerned with ideas only as the means of drama, and what he lacks is sense of the theatre rather than dramatic sense." *Dukes.*

Reviewed in Independent, Dec. 5, 1912, 73: 1318–9; Nation, Nov. 21, 1912 95: 492; N. Y. Times, Oct. 6, 1912, 17: 551; Springfield Republican, Oct. 24, 1912, p. 5; Athenæum, Dec. 7, 1912, 140: 699; English Rev., Feb., 1913, 13: 502; Review of Rev., May, 1913, 47: 632.

—— (The) Cherry garden; a comedy in four acts, tr. from the original Russian by Max S. Mandell, with an introduction by the translator; published under the supervision of the Dramatic department of the Yale Courant. 72 p. New Haven, 1908. Yale Courant, 75c.

"A comedy of the ineffectual. The cherry orchard is upon the estate of an old Russian family. At the head of the family are the countess and her brother, impractical, sentimental, completely out of touch with the time, knowing neither themselves nor the world. The estate is burdened with debt, and is finally sold. . . . It is bought by a merchant whose forbears were serfs on the estate. It is an epilogue to the 'emancipation' — the passing of the old order. It is a picture of Russian society in the upper levels, as viewed by a profoundly disillusioned critic." *Saturday Review.*

—— Two plays: The seagull, and the cherry orchard; tr. with an introduction and notes by George Calderon. 155 p. N. Y., Kennerley, $1.25 net. Published also by Richards. 156 p. Lond., 1912. 3 s. 6d. net.

Reviewed in Athenæum, Feb. 24, 1912, 139: 234–5, by P. Kropotkin; Saturday Rev., April 13, 1912, 113: 453–4, by John Palmer; Nation, July 18, 1912, 95: 65; Dial, June 16, 1912, 52: 470; N. Y. Times, May 5, 1912, 17: 272; Bellman, May, 1911, 12: 595.

—— Ivanoff; a play.

Ivanoff is not meant to be a hero, but a type of the ordinary, weak man, oppressed by circumstance, one of the "useless people" of Russia for whom Chekhov felt such deep pity.

—— The sea-gull.

Published also, with translation by Fred Eisemann. (*See* Poet Lore, Jan.–Feb., 1913, 24: 1–41.)

"It is a queer mixture of modern realism, symbolism, romanticism, and conventional melodrama." *Nation.*

Reviewed in Academy, April 13, 1912, 82: 471.

—— The swan song [in one act].

"In which an old actor, once eminent, but long ago relegated to the ranks of the buffoons, re-enacts passages from former triumphs in an empty theatre, where he has fallen asleep after a drunken debauch." *Nation.*

—— Uncle Vanya; scenes from country life, in four acts.

Pictures "a family dominated and enslaved by an elderly professor, inconceivably selfish and empty." *Nation.*

## NON-DRAMATIC WORKS.

**Chekhov, Anton Pavlovich.** (The) Black monk, and other stories; tr. from the Russian by R. E. C. Long. 314 p. Lond., 1914. Duckworth, 2s. 6d.

"In Chékhov we make the acquaintance of old Russia as, awaiting the descent of the angel into the pool of Siloam, it vegetates rather than lives, dreams and slumbers, and ask in astonishment where foreshadowings or guarantees of a change, of an alteration for the better, could be forthcoming." *Brückner.*

Reviewed in Athenæum, Feb. 13, 1904, 123: 295; Outlook (English) Nov. 14, 1903, 12: 433.

—— In exile, tr. by John Cournos. (*See* Lippinc. Sept., 1912, 90: 370–8.)

—— (The) Kiss, and other stories; tr. by R. E. C. Long. 326 p. Lond., 1908. Duckworth, 6s.

Published also by Scribner. 317 p. N. Y., 1912. $1.50 net.

"The peculiarity of Tchekhoff's talent is that while he has created a whole procession of living characters, who speak a living tongue and act like living beings, there is hardly to be found among them a single honorable, intelligent, and good-hearted man or woman. Stupidity is their commonest attribute; those who are not stupid are feeble and morbid; those who are merely wicked are always aimlessly so; and nearly all are given to gross habits and banal sentiments which produce in the reader a feeling of choking disgust. But arid alike in their vices and virtues they are always interesting and life-like." *Fortnightly.*

Reviewed in Athenæum, Feb. 20, 1909, 133: 224; Outlook (English) Feb. 13, 1909, 23: 226; Catholic Wld, Feb., 1913, 96: 683; N. Y. Sun, Dec. 7, 1912, p. 7; N. Y. Times, Jan. 12, 1913, 18: 14; Outlook, Dec. 21, 1912, 102: 865.

## CRITICISM.

**Baring, Maurice.** Plays of Anton Tchekov. (*See* his Landmarks in Russian literature. 1910. pp. 263–99.)

Very enthusiastic estimate, including a detailed analysis of the *Seagull* and the *Cherry orchard*, with a briefer review of the *Three sisters*.

**Boyce, Neith.** Tchekhov's plays. (*See* Harper's Wkly, Dec. 27, 1913, 58: 22–3.)

Lucid criticism and analysis of his plays, outlining the story of *Ivanov*, *The Sea-gull* and *The Cherry Orchard*.

**Bruckner, Alexander.** [Chekhov.] (*See* his Literary history of Russia. 1908. pp. 532–7.)

Good biographical and critical sketch.

**Calderon, George.** The Russian stage. (*See* Quar. Rev., July, 1912, 217: 27–9.)

Brief but suggestive statement of Chekhov's influence on the method of the Russian stage.

**Chekhov,** recorder of lost illusions. (*See* Lippinc. Sept., 1912, 90: 363–70.)

Criticism of his short stories preceded by a brief biographical sketch.

**Courtney, William Leonard.** Anton Tchekhoff. (*See* his Development of Maurice Maeterlinck. 1904 p. 154–62.)

**Dukes, Ashley.** Anton Tchekhov. (*See* his Modern dramatists. 1905. pp. 190–210.)

Deals mainly with the *Seagull* and the *Three sisters*.

**Henderson, Archibald.** The changing drama. N. Y., Holt, 1914. 309 p.

Analyses spirit, tendency and technic of Chekhov's plays.

**Keeton, A. E.** Anton Tchèhov. (*See* Acad., Jan. 9, 1904, 66: 40.)

Singularly inadequate and unappreciative estimate of his work, as story-writer rather than dramatist.

**Long, Robert Edward Crozier.** Anton Tchehoff. (*See* Fortnightly Rev., July 1902, 78: 103–18.)

Same article in Living Age, Sept. 20, 1902, 234: 720–32; and in Eclectic Mag. Nov., 1902, 139: 586–98.

Discerning criticism of his short stories, giving analyses of many of them, the dramas being dismissed in a few condemnatory sentences.

**Palmer, John.** Two plays for the few. (*See* Saturday Rev., June 3, 1911, 111: 677–8.)

Chiefly devoted to a very appreciative analysis of the *Cherry orchard*.

**Persky, Serge.** Anton Tchekoff. (*See* his Contemporary Russian novelists. 1913, pp. 40–75.)

**Phelps, William Lyon.** Chekhov. (*See* his Essays on Russian novelists. 1911. pp. 234–47.)

Interesting biographical and critical sketch, including his plays.

# D'ANNUNZIO

**Compiled by Frank K. Walter Vice-director, New York State Library School.**

## GABRIELE D'ANNUNZIO (1864–)

*See also* Norton, C. M., *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 18–20.

Gabriele d'Annunzio, poet, novelist and dramatist and the foremost living Italian author, was born near Pescare, Italy, in 1864. His first literary activities were poetical, his first volume of verses, *Primo vere*, appearing in his fifteenth year. Other volumes of poetry followed and in 1889 his first novel *Il piacere* (*The child of pleasure*) appeared. This began his second literary period, during which he gained international fame as a novelist. His early novels show clearly in their sombreness and their extreme psychological trend the influence of the French and Russian realists.

The third, or dramatic period begins in 1897 with the publication of *Il sogno d'un mattino di primavera* (*The Dream of a spring morning*). As a dramatist he has also reached high rank and by some of his most enthusiastic admirers he is proclaimed the equal of any living dramatist. More judicious critics recognize his undue sombreness, his excessive analysis, his weakness in character delineation, the unrestrained symbolism and sensuousness which too often become sensualism and his constant iteration of the sex theme to the point of monotony. At the same time his command of language and the lyrical quality of his style are unquestioned. With all his defects, D'Annunzio has done more than any other one man to bring about the new Italian Renascence in which he is so firm a believer and to which his later dramas are definitely devoted. Among his other works are the librettos to the well-known operas *Tristan and Isolde* and *Parisinà*.

**Annunzio, Gabriele.** Dead city.

Reviewed in Sharp, William. Studies and appreciations. 1911. pp. 326–31 (Adapted from Fortnightly rev., Sept., 1900. 74: 401—04); Herrmann, Oscar, Living dramatists. 1905. pp. 137–50 (by J. M. Sheehan); and Huneker, J. G., Iconoclasts. 1905. pp. 388–44.

For other references, *see* Modern drama and opera. 1911. p. 18.

—— Dream of an autumn sunset. Bost., Badger. 1911. O. $10 (Poet Lore plays.)

Reviewed in Sharp, William. Studies and appreciations. 1912. pp. 320–24 (also in Fortnightly rev., Sept., 1900. 74: 397–99); and Herrmann, Oscar, Living dramatists. 1905. pp. 106–66 (by J. M. Sheehan).

For other references, *see* Modern drama and opera. 1911. p. 18.

—— Dream of a spring morning. Bost., Badger, 1911. O. $10. (Poet lore plays.)

Reviewed in Sharp, William, Studies and appreciations. 1912. pp. 314–21. (Abridged from Fortnightly rev., Sept., 1900, 74: 393–97), and Herrmann, Oscar, Living dramatists, 1905. pp. 126–36 (by J. M. Sheehan).

For other references *see* Modern drama and opera. 1911. 1911. p. 18.

—— Gioconda; a drama in four acts, translated by Arthur Symonds. Chic., Dramatic pub. co., n. d. S. $1.

Reviewed in Clark, Barrett H., Continental drama of to-day, 1914, pp. 203–07; Dukes, Ashley, Modern dramatists. 1911, pp. 268–70; Sharp, William, Studies and appreciations. 1912. pp. 325–26 (also in Fortnightly rev., Sept., 1900, 74: 399–400); Herrmann, Oscar, Living dramatists, 1905, pp. 167–75 (by J. M. Sheehan); and Huneker, J. G. Iconoclasts, 1905, pp. 327–32.

For other references *see* Modern drama and opera. 1911. p. 19.

## CRITICISM.

*See also* Modern drama and opera. 1911. pp. 19–20.

**Annunzio, Gabriele d'.** Cabiria.

An historical spectacle planned for presentation as a moving picture drama. Based on Livy's account of an episode of the Second Punic war, the love of Sophonisba, daughter of Hasdrubal the Carthaginian for Massinissa. Full of anachronisms, highly melodramatic and intensely patriotic in purpose, Has toured the United States with great success. Interesting as an example of the author's versatility and a successful *tour de force* in stage setting.

Reviewed in Independent, June 29, 1914, 78: 560–61; and Literary Digest, May 16, 1914, 48: 1180.

—— The story of Cabiria. By Gabriel D'Annunzio. il. Harper's Bazar, p. 19–21, 72. Sept., 1914.

—— Gloria.

Story of the rise and fall of Ruggero Flamma, Liberator of Rome and his entanglement by Elena Comicena, widow of his former adversary. The hero was probably suggested by the career of Rienzi.

"An allegorical or symbolic representation of an abstract idea, the idea of glory; or, it may represent the instability of fortune, the precarious tenure of political leadership, or the fluctuations of popular support." *Sheehan.*

Reviewed in Sharp, William. Studies and appreciations, 1912, pp. 322–36. (Abridged from Fortnightly rev., Sept., 1900. 74: 407–09); and Herrmann, Oscar. Living dramatists, 1905, pp. 176–80.

—— (La) Pisanella.

The reappearance of Venus in Cyprus, her native land, in post-pagan times and her effect on the inhabitants as she appears to them in varied forms, becoming to each what his inner nature desires her to be. "D'Annunzio's reading of the Eternal feminine."

Reviewed by R. L. Roeder in Bost. Transcript, June 28, 1913, and briefly noted in New International Year Book, 1914.

**Clark, Barrett H.** D'Annunzio. (*In his* Continental drama of to-day. 1914. pp. 200–07.)

Analytical outline, biographical and critical; with suggestions for study and biographical references.

**Crawford, Virgina M.** Gabriele D'Annunzio. (*In her* Studies in foreign literature. 1899. pp. 186–218.)

Discusses his work as novelist and poet. Chiefly interesting here as showing how his dramas have been influenced by his earlier work.

**Dukes, Ashley.** D'Annunzio. (*In his* Modern dramatists. 1911. pp. 264–72.)

"D'Annunzio is no pioneer but a superbly gifted imitator . . a magnificent virtuoso, if no composer of symphonies."

**Huneker, James Gibbon.** Duse and D'Annunzio. (*In his* Iconoclasts. 1905. pp. 320–49.)

General criticism of D'Annunzio's work and Mme. Duse's interpretation of his best known dramas.

**Sharp, William.** Some dramas of Gabriele D'Annunzio. (*In his* Studies and appreciations. N. Y. Duffield. 1912.)

An appreciative analysis of the five earliest dramas of D'Annunzio. Abridged from the Fortnightly rev., Sept., 1900, 74: 391–409.

**Sheehan, J.** M. Gabriele D'Annunzio. (*In* Herrmann, Oscar. Living dramatists. 1905. pp. 117–87.)

"D'Annunzio's view of life is lyrical and personal. It is individual. . . . He does not see life clearly — he does not see it whole. What he does see, he sees with lightning rapidity, but it is through a transparent veil that intercepts the angle of vision and distorts the pictures."

# ECHEGARAY

**Compiled by Alice Thurston McGirr Carnegie Library, Pittsburgh, Pa.**

## JOSÉ ECHEGARAY (1833-)

José Echegaray, by far the most popular Spanish dramatist of recent years, was born in Madrid in 1833. He early showed an unusual mathematical ability, and soon after graduating from the Escuela de Caminos at Madrid was appointed professor of pure and applied mathematics in this institution, where he remained for thirteen years. Growing interested in politics, he held an office in the revolutionary cabinet of 1868, but upon the Bourbon Restoration he suffered a brief exile, and returned to Spain to win a new reputation as a dramatist. "*El libro talonario*" was his first play to be produced, in 1874, but "*La esposa del vengador*," in the same year, first won him a popular triumph. From that time onwards he has produced some sixty tragedies, comedies, and dramatic legends, of varying merit. With few exceptions, however, his work may be characterized as gloomily impressive, and well adapted to stage production, but deficient in character-drawing and lacking distinction in style, whether written in prose or verse.

**Echegaray, José.** (The) Great Galeoto, a play in three acts, with a prologue; tr. by Hannah Lynch, with an introduction by Elizabeth R. Hunt. 140 p. N. Y., 1914. Doubleday, 75c.net.

Published also by Badger. 202 p. Bost., 1914. 75c. net. (tr. by Jacob S. Fassett, Jr.)

"The great fame of José Echegaray rests upon his play of 'El Gran Galeoto,' which was produced for the first time in 1881 and is therefore almost a classic. In this play he reached the climax of his talent, for he accomplished an almost impossible feat. He constructed a drama of thrilling interest in which the principal personage never appears upon the scene, and yet he is the one who animates it with life, who creates the situations, and who precipitates the catastrophe." *Atlantic.*

Central idea of the *Great Galeoto* is the immense and devastating power of slander.

The moral problem to be solved in *Folly or saintliness*, sometimes translated *Saint or madman*, is whether an imposture, begun in ignorance, and harmful to no one, must be made public when discovered, even at the loss of all one's worldly goods and happiness.

Reviewed in Acad., Nov. 2, 1895, 48: 358-9, by W. Webster.

—— (The) Madman divine (El loco dios); a prose drama in four acts; tr. from the Spanish by E. H. West. (*See* Poet Lore, 1908, 19: 3-86.)

Published also by Badger, Bost. 1912. $5.00.

Published also by Wessels, N. Y. 50c.

Fuensanta, a rich widow, surrounded by greedy and intriguing relatives, succeeds in marrying Gabriel, her brilliant but

eccentric lawyer, whom the rest hate and fear. They accuse him of madness, in order to get him away, but Gabriel, actually at last grown insane, and believing himself God, sets fire to the house when they are about to capture him, and all perish together.

—— Madman or saint, a drama in three acts; translated from the Spanish by Ruth Lansing. (*See* Poet Lore, 1912, 23: 161–220.) Published also by Badger, Bost., 1912. $1.50 net.

—— Mariana; an original drama in three acts and an epilogue, tr. by James Graham. 126 p. Bost., 1895. Little, $1.00 net.
Published also by Boni. 157 p. N. Y., 1914. 75c. net. (tr. by Federico Sarda and Carlos D. S. Wuppermann.)

"The part of Mariana, the young, fabulously rich and beautiful widow, including in its scope, as the author says, everything from light drawing-room coquetry to profound sentiment and the heights of tragedy, would be an absorbing one for any actress, and the piece, first produced in 1892, was for some time in the repertory of Mrs. Patrick Campbell, and played by her in this country." *Poet Lore.*
Reviewed in Saturday Rev., April 27, 1895, 79: 547–9, by George Bernard Shaw; Saturday Rev., June 1, 1901, 91: 702, by Max Beerbohm; Athenaeum, June 1, 1901, 117: 703–4; Nation, June 4, 1914, 98: 672, Dramatist, Apr. 1913, 4: 356.

**Echegaray, José.** Son of Don Juan; original drama in three acts, tr. by James Graham. 131 p. Bost., 1895. Little, $1.00 net.

A study in heredity, inspired by Ibsen's *Ghosts*.
Reviewed in Saturday Rev., April 27, 1895, 79: 547–8, by George Bernard Shaw.

**Nirdlinger, Charles Frederic.** The world and his wife, after the verse of José Echégaray's "El Gran Galeoto." 215 p. N. Y. 1908. Kennerley, $1.00 net.

—— World and his wife: excerpts. (*See* Current literature, Jan., 1909, 46: 78–83.)

Adaptation of Echegaray's play which was produced in New York City by William Faversham, 1908–9.
Reviewed in Forum, Dec., 1908, 40: 539–43; Everybody's Mag., Mar., 1909, 20: 425.

## CRITICISM.

**Gardiner, Fanny Hale.** Echégaray: Spanish statesman, dramatist, poet. (*See* Poet Lore, 1900, 12: 405–16.)

Discussion of his plays is chiefly an analysis of *Death on the lips*, translated by the author for Edwin Booth, who expressed interest in it. Both Mr. Booth and Mr. Barrett, however, found it too sombre and too much concerned with religious matters to suit American audiences.

**Lynch, Hannah.** José Echégaray. (*See* Contemporary Rev., Oct., 1893, 64: 576–95.)

Considers at length the least and the most popular of Echegaray's plays — The *Son of Don Juan* and The *Grand Galeoto* — emphasizing the "passion of gravity with which the Spanish dramatist enters into the obscurer and less picturesque tragedies of life."

**Smith, Nora Archibald.** José Echégaray. (*See* Poet Lore, May–June, 1909, 20: 218–28.)

Enthusiastic appreciations of his plays, discussing in particular The *wife of the avenger*, *Folly or saintliness*, *Mariana* and The *Grand Galeoto*. Contains good biographical sketch and concludes with a translation of Samper's sonnet on Echegaray.

**Spain's homage to Echegaray.** (*See* Review of Rev., May, 1905, 31: 613–4.)

In recognition of his sharing the Nobel prize for literature with Mistral in 1904, public honors were paid Echegaray; and two Madrid illustrated weeklies, "Blanco y negro" and "Nuevo Mundo" each devoted practically an entire number to articles concerning him and his work.

**Wallace, Elizabeth.** Spanish drama of today. (*See* Atlantic Mo., Sept., 1908, 102: 357–66.)

Includes estimate of Echegaray with characterization of two of his plays.

# FITCH

**Compiled by John Adams Lowe, M.A., Librarian, Williams College Library.**

## WILLIAM CLYDE FITCH (1865-1909)

This portrayer of contemporaneous American life was born in Elmira, N. Y., May 2, 1865, and died at Chalons-sur-Marne, September 4, 1909. Dramatic ability manifested itself in his undergraduate days at Amherst College. After graduation, while deciding between the profession of interior decoration and that of architecture, he produced a one-act play, *Betty's Finish* (1890), which ran for two months in Boston. At the same time he wrote for Mr. Richard Mansfield and at his suggestion, *Beau Brummel*. This won immediate success and established its author as a playwright. After a few years of study in France plays appeared with such rapidity as to occasion criticism; demanding, however, continued attention. Twenty years credit him with sixty-six plays and four books of fiction. His most popular success is undoubtedly *Beau Brummel*, while *The Climbers* is probably one of the keenest satires on American social life yet written. *The City*, a serious play of dramatic force, he considered his best work.

A master of stagecraft, keen observer, clever executor, Mr. Fitch is the exponent of local sense.

**Fitch, Clyde.** Barbara Frietchie, the Frederick girl; a play in four acts. 128 p. 17cm. N. Y., Life pub. co., 1900, cloth. 50c.

*See also* N. Y., S: French. 50c.

In this Civil War play a Northern man loves a Southern girl. She kills a Confederate sharpshooter about to fire upon her lover, who is wounded and dies. She waves the flag in defiance of the Southern army, as does Whittier's Barbara, and is shot by her crazy rebel lover.

Comment by N. Hapgood in his Stage in America, 1897–1900, pp. 89–91, and in Bookman, Dec., 1909, 10: 317.

Reviewed by J: Corbin in Harper W., Oct. 28, 1899, 43: 1096; Literature 5: 411; Pub. Opin. 27: 563; J. D. Barry in Lit. W. 30: 361; J. R. Towse in Critic 35: 1143; W: Winter in his Wallet of time, 1913, v. 2, pp. 82–4.

—— Beau Brummel; a play in four acts, written for Richard Mansfield. 142 p. 21 cm. N. Y., J. Lane company, 1908. $1.50. 8–23114

*See also* N. Y., S: French. 50c.

Comment by P. Wilstach in his Richard Mansfield, 1908, p. 201–8.

—— Captain Jinks of the horse marines; a fantastic comedy in three acts. 166 p. 22 cm. N. Y., Doubleday, Page & co., 1902. $1.25. 2–11871

*See also* N. Y., S: French. 50c.

A play of a small New York of the '70's gone mad over a pretty singer.

Comment by M. Moses in his American dramatist, 1911, p. 178.

—— The climbers; a play in four acts. 265 p. 18 cm. N. Y., The Macmillan co., 1906. 75c. 6–131

*See also* N. Y., S: French. 50c.

The Climbers, which had a considerable degree of success on the stage, is not only a clever satire upon the social climber, but contains some well-devised situations, which make good reading. Fair example of Fitch's capabilities.

Reviewed by J. R. Towse in Critic, Mar. 1901, 38: 225–7; by L. C. Strang in his Players and plays of the last quarter century, 1902, vol. 2, pp. 171–5; Dramatist, Jl., 1912, 3: 263–4.

—— The girl with the green eyes; a play in four acts. 200 p. 18 cm. N. Y., The Macmillan co., 1905. 75c. 5–39604

*See also* N. Y., S: French. 50c.

This smart play reads well. "The study of feminine jealousy it involves has not been surpassed since 'Colman's Jealous Wife.'"

Reviewed in the New York Times, Dec. 16, 1905, 10: 898.

—— Her own way; a play in four acts. 235 p. 18cm. N. Y., The Macmillan co., 1907. 75c. 7–17031

*See also* N. Y., S: French. 50c.

Georgiana Carley displays her personality while romping with her brother's children, or successfully directing her own love affairs despite the intervention of fate and family.

—— Nathan Hale; a play in four acts. 100 p. 22 cm. N. Y., R. H. Russell, 1899. $1.25

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*See also* N. Y., W. H. Baker. 50c.

A love story is fitted to the historical tale of Nathan Hale. Nathan, a teacher in New London, makes love to Alice Adams, a pupil, who extracts a promise that he will not lead any forlorn hope or needlessly risk his life. He volunteers for spy service, breaks his promise and is captured by his rival, a Tory officer. His love for Alice costs him his life.

Comment by N. Hapgood in his Stage in America, 1897–1900, p. 85–9; by L. C. Strang in his Players and plays of the last quarter century, 1902, v. 1, p. 227; by E: E. Hale, Jr., in Dial, Apr. 1, 1900, 28: 250; Bookman, Feb, 1899, 8: 528.

—— Pamela's prodigy; a comedy. N. Y., Allen, 1893. 22 cm. $3.50. o.p.

—— The stubbornness of Geraldine; a play in four acts. 214 p. 18 cm. N. Y., The Macmillan co., 1906. 75c. 6–17859

*See also* N. Y., S: French. 50c.

—— The truth; a play in four acts. 237 p. 18 cm. N. Y., The Macmillan co., 1907. 75c. 7–21331

*See also* N. Y., S: French. 50c.

Becky Warder, who has the habit of petty falsehood, fibs to her husband about her hats, about her gambler father's needs, and about her meeting with the man from whom her best friend has separated. As the net of lies closes about her, her much enduring husband ceases to believe in her, and she comes to realize that truth is essential to happiness. A good play to read in a literary club.

Production at Comedy theatre, London, in Play Pict. 10: 57–80, no. 60.

Reviewed in Cur. Opin. Jl., 1914, 57; 24–7; Nation, Jan. 10, 1907, 84; 41; June 20, 1907, 84: 573; and Theatre, Feb., 1907, 7: 301, 333.

## CRITICISM.

**Andrews, C.** Fitch's plays. (*See* his Drama to-day, 1913, pp. 66–70.)

**Anon.** As a dramatist. (*See* Nation, June 6, 1907, 84: 526–7.)

Shows Fitch as a successful playwright rather than a representative dramatist.

**Bell, Archie.** The Clyde Fitch I knew. . . . illustrated from souvenir originals owned by the author. 121 p. 20 cm. N. Y., Broadway pub. co., 1909.

"Its chief excellence lies in a few flashes of Mr. Fitch's vivacious personality and in the chronology of his work." — *Moses.*

**Bell, Archie.** The real Clyde Fitch. (*See* Theatre, Nov., 1909, 10: 158–60, IX.)

**Birnbaum, Martin.** A critical appreciation. (*See* Indep., July 15, 1909, 67: 123–31.)

**Case of Clyde Fitch.** (*See* Harper W., Jan. 4, 1902, 46: 20.)

**Coward, E. F.** Clyde Fitch. (*See* Book Buyer 17: 118.)

**Dale, Alan.** Impersonal note in criticism. (*See* Cosmopolitan, Aug., 1909, 47: 347–53.)

Hints at the relation between Fitch and the critics, with a comment on "Happy marriage."

**Death of Fitch.** (*See* Indep., Sept. 9, 1909, 67: 614; Nation, Sept. 9, 1909, 89: 240; Collier's, Sept. 18, 1909.)

**Ditmar, E. A.** Clyde Fitch. (*See* Book buyer 16: 323.)

**Eaton, W. P.** The dramatist as a man of letters: the case of Clyde Fitch. (*See his* At the New Theatre and others, 1910, pp. 258–83.) (*See also* Scrib. M., Apr., 1910, 47: 490–7.)

Estimate of literary value of Fitch's plays.

**Estimate of Fitch.** (*See* Cur. Lit., Nov., 1909, 47: 552–4; Theatre, Oct., 1909, 10: 112, VI.)

**Evolution of Fitch.** (*See* Cur. Lit., Sept., 1909, 47: 316–7.)

**Fatal modesty of Fitch.** (*See* Cur. Lit., Nov., 1909, 47: 552–4.)

**Fitch, Clyde.** The bachelor. 1909.

A rich old bachelor falls in love with his stenographer, who is of a good California family, ruined by the San Francisco earthquake. Farce rather than comedy; not an important play.

Criticism in Nation, Mar. 18, 1909, 88: 284.
Plot in Forum, Apr. 1909, 41: 340–1.
Production at Maxine Elliott's theatre, Mar., 1909, in Theatre, May, 1909, 9: 136–7.

—— The blue mouse. 1909.

A young man, secretary to a railroad president, seeks advancement by cajoling his superior. He hires a clever chorus lady to pass herself off as his wife. As both men are married there arise many complex misunderstandings between the hired wife and the actual one.

Plot in Forum, Jan., 1909, 41: 31.
Production at the Lyric theatre, New York, in Theatre, Jan., 1909, 9: 5, 29, XI.

—— The city. 1909.

In this play we "pass from the scene of a man's realizing that he is corrupt rather than honest, to one of that man's trying to keep his sister from her half-brother, whom she has in ignorance married, through a murder, to a spectacle of a maniac begging to be given a pistol that he may end his life — and begging in vain." Strongest and most striking of his plays.

Criticism in Dramatist, Apr., 1910, 1: 39–41; Forum, Feb. 1910, 43: 190–1; Hampton's, Mar., 1910, 24: 401–4.

Estimate in Cur. Lit., Feb., 1910, 48: 201–2; W: Winter, Harper W., Jan. 15, 1910, Apr. 16, 1910.

Outline in Met. M., Apr., 1910, 32: 114–5; Green Bk. Album, Mar., 1910, 3: 513–6.

Power of the play, in Pearson's, Mar , 1910, 23: 373–6.

Production at Lyric theatre, New York, N. Y. Dram. Mirror, Jan. 1, 1910; Theatre, Feb., 1910, 11: 34, 55.

Reviewed by C. Hamilton in Bookman, Mar., 1910, 31: 63–6.

—— Coronet of a duchess. 1904.

Deals with the question of international marriages.

Criticism in Forum, Jan., 1905, 36: 418.

—— Cowboy and the lady. 1899.

Criticism by M. Beerbohm in Saturday Rev., June 10, 1899, 87: 718; Athenæum 1. 731.

—— Girl and the judge. 1901.

"Strong in theme and interesting in characters, notwithstanding, is pointless and tiresome." — *Strang.*

Reviewed by J. R. Towse in Critic 40: 41; N. Hapgood in Bookman, Jan., 1902, 14: 526; L. W. Strang in his Players and plays of the last quarter century, 1902, v. 2, pp. 181–3.

—— Girl who has everything. 1906.

Production at the Liberty theatre, New York, in Theatre, Jan., 1907, 7: 2, XIII–XIV.

—— Girls. 1908.

Three bachelor girls live in a New York flat and develop a theoretical hatred of men.

Plot in Forum, July, 1908, 40: 51–2.

Production at Daly theatre, New York, in Theatre, May, 1908, 8: VII, 131; Prince of Wales theatre, London, in Ill. Lond. News, Sept. 20, 1913, 143: 422.

—— Happy marriage. 1909.

Play is a very important contribution.

Criticism in Indep., Apr. 29, 1909, 66: 90; Nation, Apr. 15, 1909, 88: 392.

Plot by C. Hamilton in Forum, May, 1909, 41: 455–7.

—— Head of the family. 1898.

Comment by J: Corbin in Illus. Am. 24: 492; Harper W. 42: 1273.

—— Her sister. 1907.

A play of palmistry and love.

Extracts from the play in Cur. Lit., Mar., 1908, 44: 306–13.

Plot in Forum, Apr., 1908, 39: 509–10.

Production at Hudson theatre, New York, in Theatre, Feb., 1908, 8: 33–4.

—— House of mirth. 1906.

An adaptation of Mrs. Wharton's novel.

Criticism in Bookman, Dec., 1906, 24: 331; Forum, Jan., 1907, 38: 399–400; Nation, Oct. 25, 1906, 83: 356; Theatre, Dec., 1906, 6: 320.

—— Last of the dandies. 1901.

Reviewed in Athenæum, Nov. 2, 1901, 2: 503.

—— Lover's lane. 1901.

Reviewed by J. R. Towse in Critic, Mar., 1901, 38: 225–7; L. W. Strang in his Players and plays of the last quarter century, 1902, v. 2, pp. 175–8.

—— Masked ball. 1892.

Criticism in Athenæum, Jan. 13, 1900, 1: 58–9.

—— Moth and flame. 1898.

Comment in Critic 29: 271.

—— Sapho.

Reviewed by N. Hapgood in his Stage in America, 1897–1900, pp. 353–60; W: Winter in his Wallet of time, 1913, v. 2, pp. 312–4.

—— Straight road. 1906.

The struggle of a woman of the slums and an heiress.
Criticism in Nation, Jan. 10, 1907, 84: 41.
Production at Astor theatre, New York, in Theatre, Feb., 1907, 7: 31, 35.

—— Toast of the town. 1905.

Production at Daly theatre, New York, in Theatre, Jan., 1906, 6: 6, 15, XII.

—— Toodles. 1906.

" 'Toodles' as a text," by W. P. Eaton in his American stage of today, 1908, pp. 248–58.

—— Way of the world. 1901.

Comment by N. Hapgood in Bookman, Dec., 1901, 14: 407; L. W. Strang in his Players and plays of the last quarter century, 1902, v. 2, pp. 178–81.

—— Woman in the case. 1909.

English criticism in Munsey, Oct., 1909.
Production at Garrick theatre, London, in Illus. London News, June 12, 1909, 134: 870–2; New theatre, London, in Play Pict. 14: 181–204, no. 88.

**Funeral of.** (*See* New York Dram. Mirror, Oct., 1909.)

**Fyles, E. G.** The man behind the stars; Clyde Fitch, the maker of actresses. (*See* Am. Illus. Mag., Nov., 1905, 61: 72-3.)

"Fitch enables the player to effectively impress her own individuality."

**Hale, E: E., Jr.** Obstinacy of Fitch. (*See* Bookman, Mar., 1906, 23: 63–5.)

Suggestion as to the failure of Fitch to produce his best work.

**Hamilton, Clayton.** Work of Clyde Fitch. (*See* Bookman, Oct., 1909, 30: 134–8; Cur. Lit., Sept., 1909, 47: 316-7.)

Consideration of the various characteristics of his work.

**His contemporaries compared with Fitch.** (*See* Green Bk. Album, Mar., 1910, 3: 569-72.)

**The kaleidoscopic Mr. Fitch.** (*See* Lit. D., Jl. 3, 1909, 39: 171–2.)

**Mabie, H. W.** American plays. (*See* Outlook, Dec. 28, 1912, 102: 948–9.)

**Moses, Montrose J.** Clyde Fitch and the local sense. (*See* his American dramatist, 1911, pp. 169–85.)

Includes a general critique of Fitch with brief comment on several plays and a chronological list of productions.

**Moses, Montrose J.** Plays of Fitch. (*See* Indep., Sept. 27, 1906, 61: 736; 738–9.)

**Obituary and account of his career.** (*See* New York Dram. Mirror, Sept. 18, 1909.)

**Passing of Clyde Fitch and a list of his plays.** (*See* Green Bk. Album, Nov., 1909, 2: 1064–8.)

**Patterson, Ada.** How he writes his plays. (*See* Theatre, Jan., 1907, 7: 14-6, VI.)

**Placing of Clyde Fitch.** (*See* Lit. D., Sept. 18, 1909, 39: 437.)

**Playwright who has succeeded.** (*See* Cur. Lit., Feb., 1903, 34: 147.)

**Popular playwright.** (*See* Putnam's, Nov., 1909, 7: 244–6.)

**Self-defeated playwright.** (*See* R. of Rs., Nov., 1909, 40: 621–2.)

Review of C. Hamilton's article in Bookman, Oct., 1909, 30: 134–8.

**Sketch.** (*See* Harper W., Sept. 13, 1902, 46: 1261, 1276; Ill. Lond. News, Sept. 11, 1909, 135: 354.)

**Steel, W.** As collaborator. (*See* Theatre, Dec., 1909, 10: 176-8.)

**Strang, L. W.** Clyde Fitch. (*See* his Players and plays of the last quarter century, 1902, v. 2, pp. 167–183.)

**Success of Fitch.** (*See* Forum, Feb., 1911, 45: 221–3.)

Estimate one year after Fitch's death.

**Towse, J. A.** Clyde Fitch. (*See* Critic 38: 225.)

# GALSWORTHY

**Compiled by Alice Thurston McGirr, Carnegie Library, Pittsburgh, Pa.**

## JOHN GALSWORTHY (1867–)

John Galsworthy, one of the most interesting and thoughtful English writers of the younger generation, was born in 1867 at Coombe, in Surrey. After five years at Harrow, there followed three years of reading at New College, Oxford, with the bestowal of an honor degree in law. In 1890 he was called to the bar, but finding his father's profession uncongenial, and having money, he spent some years in foreign travel.

Some four or five novels came from his pen before his first play, *The Silver Box*, which appeared in 1906. Nearly all his plays are concerned with social questions.

**Galsworthy, John.** Plays. 263 p. N. Y., 1909. Putnam, $1.35 net.

*Contents:* The silver box. — Joy. — Strife.

Published also by Duckworth, 302 p. Lond., 1909. 6s.

Reviewed in Nation, Aug. 10, 1909, 89: 167; Spectator, March 27, 1909, 102: 498–9; Ill. Lond. N., April 10, 1909, 134: 518; Independent, Oct. 21, 1909, 67: 931; Bookman, Sept., 1909, 30: 15–6; Athenæum, July 17, 1909, 134: 79–80; N. Y. Times, Aug. 7, 1909, 14: 477; Outlook (English), March 20, 1909, 23: 397; Life, Oct. 14, 1909, 54: 520.

—— Plays; second series. 120 p. Lond., 1912. Duckworth. 6s.

*Contents:* Justice. — The little dream. — The eldest son.

Published also by Scribner. 109 p. N. Y., 1913. $1.35 net.

Reviewed in Nation, May 15, 1913, 96: 505–6; Outlook, May 3, 1913, 104: 38; Review of Rev., May, 1913, 47: 632–3.

—— Plays; third series. N. Y., 1914. Scribner, $1.35 net.

*Contents:* The fugitive. — The pigeon. — The mob.

Published also by Duckworth. Lond., 1914. 6s.

—— The eldest son; a domestic drama in three acts. 74 p. N. Y., 1912. Scribner, 60c. net.

Published also by Duckworth. 84 p. Lond., 1912. 2s. net.

Contrasts the attitude of an English family of the aristocracy toward an unhappy affair between two villagers, and their very different view of an exactly similar situation in which "the eldest son" is involved.

"On the surface *The eldest son* is not so very much better than Robertson's *Caste*. It is beneath the surface that the characters breathe and are alive. Yet though one of his latest, this is not one of Mr. Galsworthy's best plays; it is too thoroughly English in its conventional arrangement and contrasts. Notwithstanding, there is a sense of life in it. What the dramatis personæ talk about is in consonance with their characters." *Book News Mo.*

Reviewed in Nation, Dec. 12, 1912, 95: 572; Boston Transcript, Dec. 7, 1912, p. 8; Independent, Dec. 26, 1912, 73: 1499; North Am. Rev., Jan. 1913, 197: 142–3; Saturday Rev., Dec. 7, 1912, 114: 703–4, by John Palmer; Graphic, Nov. 30, 1912,

86: 854; Boston Transcript, Dec. 7, 1912, p. 8; Independent Dec. 26, 1912, 73: 1499; N. Y. Times, Feb. 2, 1913, 18: 47 by Lucian Cary; North Am. Rev., Jan., 1913; 197: 142–3; Saturday Rev., Dec. 7, 1912, 114: 703; British R., Jan., 1913, 1: 154–60, by J. E. H. Terry; Dramatist, Jan., 1913, 4: 327–8; Graphic, Dec. 7, 1912, 86; 897; Academy, Dec. 7, 1912, 83: 739–40; Ill. Lond. N. Nov. 30, 1912, 141: 792; Book News, Sept., 1913, 32: 72, by A. S. Henry; English Rev., Jan., 1913, 13: 318–20.

—— The fugitive; a play in four acts. 104 p. Lond., 1913. Duckworth, 2s. net.

Displays "the hopeless position of a woman who has neither money nor the trained capacity that enables her to earn it. He shows that for her there is no other choice than dependence upon some man." *Athenæum.*

Reviewed in Academy, Sept. 27, 1913, 85: 396; Athenæum, Sept. 20, 1913, 142: 292; Drama, Nov., 1913, no. 12: 187–9, by Barrett H. Clark; Ill. Lond. N., Sept. 20, 1913, 143: 422; Saturday Rev., Sept. 20, 1913, 116: 359; Outlook, Feb. 14, 1914, 106: 371; Rev. of Rev., Apr., 1914, 49: 501–2; N. Y. Times, Feb. 22, 1914, 19: 87; Nation, Mar. 26, 1914, 98: 342.

—— Joy; a play on the letter "I" in three acts. 94 p. N. Y., 1910. Scribner, 60 c. net.

Published also by Duckworth. 94 p. Lond., 1910. 2s. net.

"The theme of *Joy* . . . takes us out of the region of Mr. Galsworthy's public interests, and gives us a proof of his quality as an observer of deep domestic things. . . . Joy is a young girl, still a child, devotedly loving her mother, who has separated from Joy's father, the bane of her life, and is on the brink of a liaison with another man." *Outlook (English).*

—— Justice; a tragedy in four acts. 109 p. N. Y., 1910. Scribner, 60 c. net.

Published also by Duckworth. 111 p. Lond., 1910. 2s. net. Also (*See* American Mag. Sept. and Oct., 1910, 70: 585–99, 819–31.)

A sensitive, neurotic, lawyer's clerk forges a check that he may rescue the woman he loves from a husband's cruelty. This is discovered, and he is tried and sent to prison, with tragic consequences involving a realistic picture of the evils of solitary confinement.

"On this side of the water Galsworthy is probably best known through the influence exerted by his play, *Justice*, on prison reform in England. Great as this practical achievement was, it tends, however, to give a false idea of Galsworthy's position in our present-day world of letters. For he is first of all an artist, not a reformer, and his main object in writing is not to effect this or that social improvement, but to display to the living generation both its own innermost soul and the world it has made for itself to live in." *Björkman.*

Reviewed in Blackwood's Mag., April, 1910, 187: 582–5; Saturday Rev., March 5, 1910, 109: 296–7, by Max Beerbohm; Theatre, Sept., 1911, 14: 89–90; Bookman (Lond.) April, 1910, 38: 50; Graphic, Feb. 26, 1910, 81: 268, by Max Beerbohm; Dial, Dec. 16, 1910, 49: 528–4, by Richard Burton; Life, March 23, 1911, 57: 584, by J. B. Kerfoot; Outlook, Feb. 4, 1911, 97: 260; Survey, Nov. 18, 1911, 27: 1238–9; Spectator, Feb. 26, 1910, 104: 339; Ill. Lond. N., Feb. 26, 1910, 136: 294; Athenæum, July 30, 1910, 136: 136; Independent, Oct. 27, 1910, 69: 931; Nation, Oct. 27, 1910, 91: 398; N. Y. Times, Oct. 22, 1910, 15: 582; Review of Rev., Dec., 1910, 42: 763.

—— The little dream; an allegory in six scenes. 35 p. N. Y., 1911. Scribner, 50 c. net.

Published also by Duckworth. 38 p. Lond., 1911. 1s. 6d. net.

"A purely fanciful work, dealing with the prophetic vision of an Alpine maiden, whose placid love for a rugged mountaineer is disturbed by the intrusion of a city wooer. . . .

The dialogue . . . exhibits literary skill and imagination, but the work as a whole will not add greatly to Mr. Galsworthy's reputation" *Nation.*

Reviewed in Nation, Sept. 21, 1911, 93: 270; Saturday Rev., July 15, 1911, 112: 88; N. Y. Times, Nov. 5, 1911, 16: 704; Independent, July 6, 1911, 71: 46; Book News Mo., Dec., 1912, 31: 289, by Albert S. Henry.

—— (The) Mob; a play in four acts. 77 p. N. Y., 1914. Scribner, 60 c. net.

Published also by Duckworth. 92 p. Lond., 1914. 2s. net.

Vivid presentation of mob psychology, in which characters are subordinated to theme. In the name of civilization and justice, the hero denounces England's prosecution of a small war. As a consequence, he is completely ostracized, and even loses his life in his adherence to his ideal.

Reviewed in Dial, July 16, 1914, 57: 55; Outlook, July 25, 1914, 107; 758; Independent, July 13, 1914, 79: 72; N. Y. Times, July 26, 1914, 19: 321; Graphic, May 2, 1914, 89; 772; Academy, Apr. 26, 1914, 86: 533; Athenæum, Apr. 25, 1914, 143: 603–4; Ill. Lond. N., Apr. 25, 1914, 144: 69; Nation, May 14, 1914, 98: 582, by William Archer; N. Y. Dram., Apr. 22, 1914, 71: 7; Current Opinion, Oct., 1914, 57: 268–9.

—— The pigeon; a fantasy in three acts. 80 p. N. Y., 1912. Scribner. 60 c. net.

Published also by Duckworth. 92 p. Lond., 1912. 2s. net.

A soft-hearted, impulsive artist gives food and shelter to three outcasts, a French vagabond, a drunken ex-cabman, and a wayward flower-girl. Three of his friends attempt their reformation in as many different ways, but in vain.

"According to the conventional rules of the game, [this] is, perhaps, not a play at all. The author merely says — very much as the Russians have a way of saying — here are some people and this is the way they act." *Collier's Weekly.*

Reviewed in Dial, June 16, 1912, 52: 469; Life, May 23, 1912, 59: 1068–9, by J. B. Kerfoot; Bookman, May, 1912, 35: 243–6, by Clayton Hamilton; Collier's Weekly, March 30, 1912, 49: 29, by Arthur Ruhl; Bellman, March 30, 1912, 12: 403, by Richard Burton; N. Y. Times, March 24, 1912, 17: 159; Review of Rev., May, 1912, 45: 632; Saturday Rev., Feb. 10, 1912, 113: 169–70, by John Palmer; Green Bk., June, 1912: 7: 1198–1200, by Magda F. West; Red Bk., June, 1912, 19: 370, 372–5, by Louis V. De Foe; Eng. Illus., March, 1912: 46: 610–12; Ill. Lond. N., Feb. 3, 1912, 140: 150; Life, March 21, 1912, 59: 588, by J. S. Metcalfe; Munsey, May, 1912, 47: 283; N. Y. Dram., March 13, 1912, 67: 6; Theatre, April, 1912, 15: 106–7; Book News Mo., Dec., 1912, 31: 288–9, by Albert S. Henry; Green Bk., May, 1913, 7: 970–3; Yale Rev., July, 1912, n. s. 1: 690–3, by L. W. Dodd; Blue Bk., July, 1912, 15: 478–80; Independent, March 21, 1912, 72: 617–19; N. Y. Dram. N., March 16, 1912, 55: 14–5.

—— The silver box; a comedy in three acts. 90 p. Lond., 1910. Duckworth, 2s. net.

Centers about the theft of a cigarette box and ends with a realistic trial in a police court.

"An indictment of society, although not one of its characters would accept it as such. It is more than an indictment — a complete trial, in which Mr. Galsworthy appears both for the prosecution and the defence." *Dukes.*

Reviewed in Theatre, May, 1907, 7: 114, 129; Ill. Lond. N., March 4, 1911, 138: 326; Pearson (N. Y.) Aug., 1909, 22: 229.

—— Strife; a drama in three acts. 112 p. Lond., 1910. Duckworth, 2s. net.

—— Strife; excerpts. (*See* Current Lit., May 1910, 48: 537–45.)

"It has been said that *Strife* is a kind of tract advocating arbitration in trade disputes. It is nothing of the kind. The

inference may be drawn from the play, but the dramatist's real business is to show that love of battle and of domination stand in the way of reasonable settlement of such disputes as they stand in other human affairs. That motive gives a permanent value to *Strife* as drama, and long after the warfare between capital and labor has ceased to exist the play will have value as drama pure and simple." *Fortnightly Rev.*

Reviewed in Nation, Nov. 25, 1909, 89: 520–1; Bookman, Jan. 1910, 30: 461–3, by Clayton Hamilton; Saturday Rev., March 20, 1909, 107: 367–8, by Max Beerbohm; Forum, Jan., 1910, 43: 70–2, by Edward Goodman; Survey, Feb. 12, 1910, 23: 705–8, by Paul U. Kellogg; N. Y. Dram., Nov. 27, 1909, 62: 5; Life, Dec. 9, 1909, 54: 855, by J. S. Metcalfe; Hampton, Feb., 1910, 24: 272; Met. M., March, 1910, 31: 816–7; Green Book Album, Feb., 1910, 3: 391–2; Burr McIntosh, Feb., 1910, 22: 121–3; Ill. Lond. N., March 13, 1909, 134: 370; Literary Digest, Dec. 4, 1909, 39: 1013; Theatre, Jan., 1910, 11: 2–3; Pearson (N. Y.), Aug., 1909, 22: 229–31; Graphic, May 10, 1913, 87: 774; Ill. Lond. N., May 10, 1913, 142: 638.

## CRITICISM.

**Baughan, Edward Algernon.** John Galsworthy as dramatist. (*See* Fortnightly Rev., May 1909, 91: 971-7.)

Largely an appreciation of his *Strife*.

**Björkman, Edwin.** John Galsworthy; an interpreter of modernity. (*See his* Is there anything new under the sun? 1911. p. 183-200.) Same. (*See* Review of Rev., May 1911, 43: 634-6.)

Interesting analysis of Galsworthy's work based chiefly on his novels.

**Carew, Kate.** Interview with John Galsworthy, Washington Herald, Dec. 29, 1912.

**Courtney, W. L.** Realistic drama. (*See* Fortnightly Rev., July, 1913, 100: 103–10; Living Age, Sept. 27, 1913, 278: 780–6.)

Considers especially the *Eldest Son*, *Strife* and *Justice*, and the depths of cynicism and pessimism which they display.

**Dual genius of John Galsworthy.** (*See* Current Lit., Jan., 1910, 48: 81–3.)

Quotes recent estimates of his work, particularly of *Strife*.

**Dukes, Ashley.** John Galsworthy. (*See his* Modern dramatists. 1905. pp. 141-50.)

Rather unfavorable criticism, chiefly concerned with *The silver box* and *Justice*.

**Henderson, Archibald.** The changing drama. N. Y., Holt, 1914. 309 p.

Contains able analysis of Galsworthy's theories of dramatic art.

**Howe, P. P.** Galsworthy as dramatist. (*See* Fortnightly Rev., Oct., 1913, 100: 739–51; Living Age, Nov. 8, 1913, 279: 331–40; *same in his* Dramatic portraits. 1913. p. 231–54.)

Excellent study of his work, considered as the drama of social contrasts for their own sakes. Finds the defect that his virtue of impartiality has become self-conscious.

Interview with John Galsworthy. N. Y. Times, March 10, 1912.

**John Galsworthy.** (*See* Harper's Weekly, April 6, 1912, 56: 6.)

Brief but sympathetic estimate of his work and its purpose.

**John Galsworthy.** (*See* Outlook, March 23, 1912, 100: 608*-9.)

Editorial on author and his views occasioned by the production of *The Pigeon* in New York's "Little Theatre."

—— (A) Literary invasion of the stage (*See* Lit. Digest, Mar. 23, 1912, 44: 592–3.)

Quotes from Galsworthy's statements to the New York press, when he was directing the production of *The Pigeon* at the Little Theatre.

**John Galsworthy's irritating philosophy.** (*See* Current Lit., Dec., 1912, 53: 680.)

His conception of the function of drama, as given in his essay in *The Inn of Tranquility*, with hostile criticism of this position.

**Moses, Montrose Jonas.** Galsworthy—dramatist. (*See* Book News Mo., July 1912, 30: 771–4.)

Excellent critical article, including brief sketch of his life.

**Roberts, W. J.** John Galsworthy, an impression. (*See* Book News Mo., July 1912, 30: 764–70.)

Describes an interview at his country home in Dartmoor.

**The rule that proves the exception.** (*See* Nation, Oct. 23, 1913, 97: 380.)

Takes a sentence from *The pigeon* as text for an attack on a "popular radical school," although critic does not believe this illogical attitude typical of Galsworthy's work as a whole.

**Skelton, Isabel.** John Galsworthy, an appreciation. (*See* World To-day, Aug. 1911, 21: 995–9.)

Considers his novels as well as his plays.

**Storer, Edward.** John Galsworthy. (*See* Living Age, Jan. 24, 1914, 280: 229–33.)

Points out the success and the failure of his dramatic art.

# GORKI

**Compiled by Tommie Dora Barker, Reference Librarian, Carnegie Library. Atlanta, Georgia.**

## MAXIM GORKI (1868–)

Maxim Gorki, whose real name is Alexei Maximovich Pyeshkov, was born at Nizhni-Novgorod, March 26, 1868. Left an orphan when he was nine years old, he was apprenticed to a shoemaker. But even this early that intense desire for freedom was so strong that he ran away from the hard life and became in turn engineer, scullion, baker, sauce-spoiler, porter, peddler, until at last he emerged into the complete freedom of vagabondage. It was from his life among these outcasts of society that Gorki drew the material for his first stories, and, in fact, for most of his work. In 1894, he was fortunate enough to meet the writer and editor, Korolenko, who encouraged him to write and enabled him to have his stories accepted by the best reviews. Gorki's success was tremendous. He became identified with the Revolutionists' cause and suffered all the consequences resulting from such an alliance, including imprisonment and exile.

Gorki's work includes novels, stories and dramas, many of which have appeared in English translation. Only those plays are listed here which have been published in English.

### DRAMAS.

**Gorki, Maxim.** Children of the sun; tr. from the Russian by Archibald John Wolfe. Badger, Bost. n. d. $1. (*See also* Poet Lore, 1906, vol. 17, no. 2: 1–77.)

Published also by Wessels, N. Y. 50c. (tr. by A. J. Wolfe.)
The author states that he wrote this as an apology for what he said in The summer folk. In this he depicts those of the "intelligents" who have a real interest in the condition of the peasant class and who are working for their emancipation, but who are misunderstood and almost destroyed by the prejudice of the very ones whom they seek to help.
Reviewed in Current literature, Dec., 1905, 39: 668–9.

—— Night's lodging (Nachtasyl); scenes from Russian life; tr. from the Russian by Edwin Hopkins. Bost. Badger [c. 1906]. $1. (*See also* Poet Lore, 1905, v. 16, no. 4: 3–64.)

Referred to by various titles: The night asylum, The lower depths, A night shelter, The night refuge, At the bottom.
Published also by Duffield, N. Y. 1912. $1.00 under the title Lower depths (tr. by Laurence Irving), in the series of Plays of to-day and to-morrow.
About eighteen human waifs find themselves by reason of their common condition brought together in the same night shelter — a cellar with a kitchen and a few holes in the wall, for sleeping quarters. The center of interest is in the por-

trayal of the character of the inmates. This Gorki does by letting each tell his own story in the course of the play.
Reviewed in Athenæum, Dec. 9, 1911, p. 745; Fortnightly review, Jan., 1904, 81: 66–8.

—— Smug citizen; [scenes in the house of Bezsemenov; a dramatic sketch in four acts, tr. by Edwin Hopkins], Badger, Bost. [c. 1907.] (*See also* Poet Lore, 1906, vol. 17, no. 4: 1–74.)

Published also by Wessels, N. Y. 50c.
Referred to also as The bourgeois and The Bezsemenoff family.
Depicts the manners and ideas of the petits bourgeois.

—— Summer folk (Datchniki) [scenes from life; tr. from the Russian by Aline Delano]. Badger, Bost. [c. 1905]. $1.25. (*See also* Poet Lore, 1905, v.16, no. 3: 1–90.)

In this play Gorki sets forth the manners and ideas of the "intelligent" class. He represents them as mere birds of passage who have no purpose in life, no interest in their surroundings and in the people and things about them.
Reviewed in Fortnightly review, April, 1905, 83: 608–21.

## CRITICISM.

**Courtney, W. L.** Maxim Gorky. (*See his* Development of Maurice Maeterlinck and other sketches of foreign writers. 1904. pp. 129–43.)

Excellent analysis of Gorki's appeal with an interpretation of The lower depths.

**Dillon, E. J.** The art and ethics of Maxim Gorki. (*See* Contemporary review, Feb., 1902, 81: 238–61.)

Critical estimate of Gorki based on novels and short stories.

**Dukes, Ashley.** Tolstoy and Gorky. (*See his* Modern dramatists. 1911. pp. 181–90.)

Analyses the viewpoint of the Russian dramatists, with special reference to Tolstoy and Gorki. Considers A night shelter Gorki's masterpiece.

**Gorky's new drama of the revolution.** (*See* Current literature, May, 1907, 42: 548–9.)

The new drama referred to is "The enemies," which has for its subject the relations of the employer and the employee. Presented in Berlin.

**Gorki's new play,** "The barbarians." (*See* Current literature, July, 1906, 41: 65–6.)

Not translated into English. It has been presented in Berlin with most of Gorki's other plays.

**Goudiss, C. H.** Maxime Gorky; an appreciation. (*See* Book news, July, 1906, 24: 771–4.)

A eulogistic account.

**Hapgood, I. F.** Survey of Russian literature with selections. 1902. pp. 268–72.

Useful only for biographical details.

**Huneker, James.** Maxim Gorky's Nachtasyl. (*See his* Iconoclasts; a book of dramatists. 1905. pp. 269–85.)

Detailed description and interpretation.

**Kinloch, Alexander.** The Bossiak and Russia's social unrest. (*See* Fortnightly review, Jan., 1904. 81: 60–8.)

Describes From the depths of life.

**Kropotkin, P.** Maxim Gorky. (*See his* Russian literature. 1905. pp. 249–60.)

Sympathetic appreciation of Gorki's work with a slight reference to At the bottom.

(Appeared also in Independent, Dec. 15, 1904, 57: 1378–81, with a few omissions.)

**Maxim Gorky and the Russian revolt.** Fortnightly review, April 1, 1905, 83: 708–621.

Though concerned chiefly with Datchniki, it gives, also, an estimate of the value of Gorki's work.

**Maxim Gorky, the author-exile:** a representative of new Russia. (*See* Craftsman, April, 1905, 8: 3–13.)

A sympathetic appreciation of Gorky's work.

**Ostwald, Hans.** Maxim Gorki; tr. by Frances A. Welby. McClure, 1907. (Illustrated cameos of literature; ed. by George Brandes.)

Gives criticism of The house of the Bezemenovs and The doss house.

**Persky, Serge.** Maxim Gorky. (*See his* Contemporary Russian novelists. 1913. pp. 179–85.)

Criticism of The smug citizen, A night's refuge and The children of the sun.

**Phelps, Albert.** Maxim the bitter. (*See* Poet Lore, Autumn, 1904, 15: 53–69.)

Critical estimate with no reference to the plays.

**Phelps, W. L.** Gorki. (*See his* Essays on Russian novelists. 1911. pp. 215–33.)

An unfavorable criticism of Gorki's work as a whole. However, he admits the power of The night asylum as presented on the stage.

**Soissons, Charles de.** Maxime Gorky. (*See* Living age, Jan. 25, 1902, 232: 193–201; also, Contemporary review, Dec., 1901, 80: 845–55.)

Gives no attention to the dramas, but gives a keen analysis of Gorki's philosophy.

**Stormy career of Maksim Gorky.** (*See* Current literature, May, 1906, 40: 488–91.)

Of no critical value, but gives details of his life which throw light on his writings.

**Willcox, L. C.** Maxime Gorky. (*See* North American review, Dec., 1906, 183: 1159–70.)

Gives extended description of Night's lodging.

## STAGE PRODUCTIONS IN ENGLISH.

**Gorky's** The lower depths at the Kingsway theatre, London. (*See* English illustrated magazine, Jan., 1912, 46: 408–10; Saturday review, Dec. 9, 1911, 112: 730.)

**Jack, A. A.** Maxim Gorki on the boards. (*See* Nation, Dec. 17, 1903, 77: 480–1.)

Describes the production of Lower depths by the Stage society, London, Nov. 29, 1903.

# HERVIEU

**Compiled by Tommie Dora Barker, Reference Librarian, Carnegie Library, Atlanta, Georgia.**

## PAUL ERNEST HERVIEU (1857–)

Paul Ernest Hervieu was born Nov. 2, 1857 at Neuilly on the Seine. His early education was rather fragmentary. He graduated in law in 1877 and qualified for the diplomatic service. However, he resigned from this in 1881 and began to contribute sketches and stories to the newspapers and periodicals. He also published several novels. In 1890, his first play was produced. It was quite evident that it was in the realm of the drama that Hervieu was destined to attain his greatest distinction, having now attained to a place foremost among the exponents of modern French drama.

The following is a list of his plays in chronological order:

*Point de lendemain* (1890); *Les paroles restent* (1892); *Les tenailles* (1895); *La loi de l'homme* (1897); *L'énigme* (1901); *La course du flambeau* (1901); *Théroigne de Méricourt* (1902); *Le dédale* (1903); *Le réveil* (1905); *Modestie* (1908); *Connais-toi* (1909); *Bagatelle* (1912).

### DRAMAS.

Hervieu, Paul Ernest. In chains (Les tenailles); tr. by Ysidor Asckenasy. Bost. Badger, [c. 1907] $1.50. (*See also* Poet Lore, Mar.–Apr., 1909, 20: 81–112.)

Also published by Wessels, N. Y. .50.

Reviewed in Dramatist, July, 1910, 1: 55–7; discussion of, in Dramatist, July, 1910, 1: 58–89, and following issue.

A woman is married to a man she does not love; no more does he love her. But she loves another and confesses as much to her husband, declaring her intention of leaving him. Her husband will not let her go. There is a child. In the heat of the moment, the woman reveals to and even taunts her husband with the statement that it is not his child but one by her lover. He is quite willing to let her go now, but she refuses to leave. They must stay bound together, however unwillingly, for the sake of the child.

—— The labyrinth (Le dédale); a play in five acts; tr. by Barrett H. Clark and Lander MacClintock. N. Y. Heubsch, 1913. $1.

"The thesis, baldly stated is this: A man and a woman once married are married until death, if there be a child. Let the law supervene, let vagrant passion demolish the social structure, this stark, naked fact remains — the flesh of the child unites the parents in the bond of eternity." — Huneker, Iconoclasts, p. 213.

Reviewed in New York Times book review, Jan. 18, 1914, p. 21; Review of reviews, Jan. 1914, 49: 124;

Nation, Jan. 29, 1914, 98: 116–17; A. B. Walkley's Drama and life, p. 49–54.

—— Modestie; tr. by Barrett H. Clark. N. Y. French, 1913.

## PRODUCTIONS IN ENGLISH.

**The awakening (Le réveil).**

Produced by Olga Nethersole in Daly's theatre, New York, Feb. 10, 1908.

Accounts of in Nation, Feb. 13, 1908, 86: 157; Harper's weekly, Feb. 29, 1908, 52: 32 (unfavorable criticism of Olga Nethersole's production).

**Connais-toi.**

An adaptation of this play by Kenneth Barnes was presented at the Globe theatre, London, in 1910, under the title Glass houses.

Account of in Athenæum, Je. 11, 1910, p. 714–15.

**The enigma (L'énigme).**

Produced by Mrs. Beerbohm Tree at Wyndham's theatre, London, Mar. 1, 1902, under the title Cæsar's wife.

Accounts of in Athenæum, Mar. 8, 1902, p. 315–16; Symons' Plays, acting and music, p. 142–5. (Severe criticism of the changes made for the English production.)

**The labyrinth (Le dédale).**

Produced by Olga Nethersole Nov. 27, 1905, at the Herald square theatre, New York.

Account of in Winter's Wallet of time, v. 2, p. 317–22. (Unfavorable criticism of the play as unfit for stage production.)

**Les tenailles.**

Produced in New York by the Independent theatre company under the title Ties.

Account of in Norman Hapgood's The stage in America, 1897–1900, p. 389–91.

## CRITICISM.

**The awakening.** Hervieu's latest play. (*See* Current literature, Je., 1906, 40: 637–40.)

Gives two scenes from the play.

**Bagatelle.** (See Nation, Nov. 28, 1912, 95: 516).

Brief sketch.

—— Production at Comédie Français, Paris. (*See* Acad., Nov. 23, 1912, 83: 676–7.)

**Brinton, Christian.** The fortieth immortal. (*See* Critic, Aug. 1900, 37: 158–60.)

Comments on Hervieu's election to the French academy, and quotes part of M. Brunetière's words of greeting on that occasion.

**Delille, Edward.** French authors on each other. (*See* Nineteenth century, Nov., 1891, 30: 783–98.)

Brief characterization of Hervieu.

**L'énigme.** (See Critic, Apr., 1902, 49: 292–94.)

Gives the plot and criticism.

**Huneker, James.** Paul Hervieu. (*See his* Iconoclasts. 1905. p. 211–32.)

Considers the plays separately.

**Ogden, Phillip.** The drama of Paul Hervieu. (*See* Sewanee review, April, 1910, 18: 208–22.)

Considers the dramas separately. The writer concludes that Hervieu does not make a universal appeal, but presents problems that are peculiar to the French, in that most of his situations are dependent upon the contradictions of the French Criminal Code, "which means a merely temporal aspect of whatever question is advanced."

**The Paris theatre.** (See Nation, Apr. 22, 1909, 88: 422.)

Brief criticism of Connais-toi.

**Paul Hervieu.** (See The labyrinth. N. Y. Huebsch, 1913. p. 7–19.)

The introductory pages give a short analysis of each of the important plays with a list of his dramas and references to criticisms.

**Play of the year in Paris.** (See Current literature, March, 1906, 40: 310–12.)

Refers to Le réveil (The awakening). Gives an outline of the play with criticism.

**Wedmore, Frederick.** Literature and the theatre. (See Nineteenth century, Apr., 1902, 51: 579–80.)

Brief criticism of L'énigme and La course du flambeau.

**White, J. P.** The dramas of M. Paul Hervieu. (See Poet Lore, 1903, v. 14, no. 3: 7–91; 1904, v. 15, no. 1: 77–86.)

Analyzes Hervieu's methods; discusses the typical women of his plays, and his elemental plots.

# HAUPTMANN

**Compiled by Frank K. Walter, Vice-director, New York State Library School.**

## GERHART HAUPTMANN (1862—)

(*See also* Norton, C. M. *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 21–24.

Gerhart Hauptmann was born at Salzbrunn, Silesia, in 1862. After a period of art study at Breslau he studied at the universities of Jena and Berlin, devoting a major part of his time to science. His first appearance in literature was with his lengthy poem *Promethidenlos* (*The fate of Prometheus' children*), which is of interest chiefly as showing the author's humanitarian tendencies. The first of his dramas, on which his fame is chiefly based, was *Vor Sonnenaufgang* (Before Sunrise), which appeared in 1889. His earlier dramas show strong realistic and socialistic tendencies and mark the beginning of a new period in modern German drama. Like Ibsen, by whom he was greatly influenced, his ethical purpose is plainly apparent and his zeal for the amelioration of social conditions often leads him, like the recent magazine muck-raker, to place excessive emphasis on the woes and sordid details of the life of the poorer classes. It is probably true, as his admirers claim, that his apparent pessimism is really the revolt of a sincere idealist against conditions capable of improvement. In *Hannele* and the *Sunken Bell*, he shows himself a master of symbolism and poetic expression. In *Schluck und Jau*, which is at present attracting considerable attention, he shows his ability to deal with the comic as well as the tragic. Hauptmann has recently published two novels, *The fool in Christ* and *Atlantis*. The second has been severely criticized; the former, which is much the better, ran through eighteen editions in its first year and has been extensively read, in translation, in the United States. In 1912, Hauptmann received the Nobel prize for literature. Hauptmann's permanent place in German literature cannot at present be determined with any degree of accuracy. It is probable that the crudity and morbidity of much of his work will force him to a lower place in popular esteem than he holds at present; at the same time, the new impetus he has given to drama as a force for moral reform and the genuine beauty of much of his work are likely to make him of more than temporary influence both in German literature and in the international development of drama.

**Hauptmann, Gerhart.** Dramatic works (authorized ed.); ed. by Ludwig Lewisohm. v. 1–4. D. N. Y., Huebsch, 1912–13. $1.50 per vol.

Contents: v. 1. Before dawn; the Weavers; the Beaver coat; the Conflagration. V. 2. Drayman Henschel; Rose Bernd; the Rats. V. 3. The Reconciliation; Lonely lives;

Colleague Crampton; Michael Kramer. V. 4. Hannele; the Sunken bell; Henry of Aue.

To be complete in 6 vols. Includes critical introductions to each of the plays. The best general edition in English. The translation is generally good, though at times, especially in the dialect plays, the translator is not at all successful in his attempt to reproduce the original in idiomatic English. The critical notes are really appreciations, not criticisms. Reviewed in Nation, 97: 391–2; Oct. 23, 1913; Athenæum, 1914, pt. 2, p. 87 (rev. of v. 3–4).

—— And Pippa dances.

Reviewed by Holl, Karl. Gerhart Hauptmann. 1914. pp. 65–70. *See also* Modern drama and opera. 1911. v. 1. p. 21.

— Beaver coat.

Reviewed by Holl, Karl. Gerhart Hauptmann. 1914. pp. 36–37; Witkowski, Georg. German drama of the 19th century. 1910. p. 187–202.

— Before dawn.

Reviewed by Holl, Karl. Gerhart Hauptmann, 1914. pp. 24–26; Huneker, James. Iconoclasts. 1905. pp. 183–86; and Coar, J. F. Studies in German literature in the 19th century. 1903. pp. 337–40. *See also* Modern drama and opera. 1911. v. 1. p. 14.

—— Coming of peace, tr. by J. Ackworth and C. E. Wheeler. Chic., Dramatic pub. co., n. d. $1.25 (Sergel's acting drama).

Reviewed by Holl, Karl. Gerhart Hauptmann. 1914. pp. 42–44; Witkowski, Georg. German drama of the 19th century. 1910. pp. 187–202.

*See also* Modern drama and opera. 1911. v. 1. p. 21.

—— Drayman Henschel.

Reviewed in Clark, B. H. Continental drama of to-day. 1914. pp. 100–03; Coar, J. F., Studies in German literature of the 19th century (under title *Teamster Henschel*). 1903. pp. 345–46; Huneker, James, Iconoclasts, 1905. pp. 191–92 (under title *Wagoner Henschel*), and Holl, Karl. Gerhart Hauptmann. 1914. pp. 30–32.

*See also* Modern drama and opera. 1911. v. 1. p. 21 (under *Fuhrmann Henschel*).

—— Hannele.

Reviewed in Clark, B. H. Continental drama of to-day. 1914. pp. 93–96; Dukes, Ashley. Modern dramatists. 1911. pp. 85–87; Holl, Karl. Gerhart Hauptmann. 1914. pp. 55–56; Huneker, James, Iconoclasts. 1905. pp. 193–201.

*See also* Modern drama and opera. 1911. v. 1. p. 12.

—— Poor Henry. (Henry of Aue.)

Reviewed by Coar, J. F., Studies in German literature in the 19th century, 1903. pp. 347–48; Holl, Karl. Gerhart Hauptmann, 1914. pp. 61–65; Huneker, James, Iconoclasts. 1905. p. 193; Poet Lore v. 16, 145–48.

—— Rose Bernd.

"In Rose Bernd, Hauptmann returns to his beloved Silesians of the *Weavers*, of *Fuhrmann Henschel*, of *Before Sunrise*. His new five-act piece is a drama of the open fields and rough peasant life. . . . Its moral fibre is incontestably strong, though the method of presentation may seem unpleasant. . . . *Rose Bernd*, one is tempted to add, is Hauptmann's masterpiece, if we did not remember *Die Weber*." *Huneker.*

Reviewed in Holl, Karl. Gerhart Hauptmann. 1914. p. 32–33; Huneker, James, Iconoclasts. 1905. pp. 207–10; Witkowski, Georg. German drama of the 19th century. 1910. pp. 187–202.

—— Sunken bell.

Published also by Doubleday, N. Y. 1914. 143 p. S. 75c. in the *Drama league ser. of plays.* (tr. by C. H. Meltzer with a critical analysis by F. C. Brown.)

Reviewed by Clark, B. H., Continental drama of to-day. 1914. pp. 96–100; Coar, J. H., Studies in German literature of the 19th century. 1905. pp. 340–45 (also in Atlantic monthly, 81: 78–80, Jan., 1898); Holl, Karl. Gerhart Hauptmann. 1914. pp. 59–60; Huneker, James, Iconoclasts. 1905. pp. 201–07.

*See also* Modern drama and opera. 1911. v. 1. p. 22.

—— (the) Weavers.

Reviewed in Clark, B. H. Continental drama of to-day. 1914. pp. 89–93; Holl, Karl. Gerhart Hauptmann. 1914. pp. 27–29; Huneker, James, Iconoclasts. 1905. pp. 186–90; and Witkowski, Georg, German drama of the 19th century. 1910. pp. 187–202.

*See also* Modern drama and opera. 1911. v. 1. p. 23.

## CRITICISM.

*See also* modern drama and opera. 1911. v. 1, pp. 23–24.)

**Becker, May Lamberton.** Gerhart Hauptmann: realist and idealist. (*See* Independent 73: 1235–38. Nov. 28, 1912.)

Considers him essentially an idealist and his morbidity only an expression of his keen desire for the ideal. Valuable note on the study of Hauptmann is appended.

**Clark, Barrett H.** Hauptmann. (*In his* Continental drama of to-day. 1914. pp. 85–103.)

Analytical outline for the study of Hauptmann with analyses of several of his more important dramas.

**Coar, John Firman.** Socialism and the individual. (*In his* Studies in German literature in the nineteenth century. 1903. pp. 303–57.)

Includes study of Hauptmann and critiques of several of his earlier dramas, emphasizing his transcendentalism.

**Dukes, Ashley.** Gerhart Hauptmann. (*In his* Modern dramatists. 1911. pp. 78–95.)

"Gerhart Hauptmann is a poet and an artist; so much is certain. His claim to be considered a great dramatist is more doubtful."

**Hauptmann, Gerhart.** Bow of Ulysses.

A recent drama in which "Hauptmann paints a faithless Penelope."

Reviewed in Current opinion, 56: 277–78, Apr., 1914.

—— Schluck und Jau.

An earlier unsuccessful play recently revived. "A play of two simple-minded vagabonds who in their drunkenness are made to believe themselves princes whose every wish is fulfilled at once." J. H. Beckman in Poet Lore (*see below*) traces its similarity to *The taming of the shrew.*

Reviewed by Beckman, J. H. in Poet Lore 23: 56–63, Jan.–Feb., 1912; Coar, J. F., Studies in German literature in the 19th century. 1903. p. 346; Holl, Karl. Gerhart Hauptmann. 1914. pp. 62–63.

**Hellman, Anton.** Hauptmann and the Nietzschean philosophy. (*See* Poet Lore 24: 341–47, Sept.–Oct., 1913.)

"The figure of a tragic, persistent fighter, of Friedrich Nietzsche, towers high in the background which forms the poetry and ethics of Gerhart Hauptmann."

**Henderson, Archibald.** The changing drama. N. Y., Holt, 1914. 309 p.

Contains philosophical analysis of naturalism and acute study of Hauptmann's art and technic. *See* "Hauptmann" in index.

**Holl, Karl.** Gerhart Hauptmann; his life and his works, 1862–1912. Chic., McClurg, 1914. 112 p. D. $1.

"A succinct and fairly readable account. . . . The most valuable thing about the book is the information concerning the many points of contrast between Hauptmann's life and works. . . . A short summary is given of the contents of the plays. . . . The book is furnished with a very serviceable bibliography." *Nation.*

Reviewed in Athenæum, 1913, pt. 1, p. 706, June 28; Dial, 56: 307, Apr. 1, 1914; Nation, 93: 341, Mar. 26, 1914.

**Krause, Carl Albert.**

Gerhart Hauptmann's treatment of blank verse. N. Y., G. E. Stechert & Co., 1910. 72 p. O. 75c.

A doctorate thesis on Hauptmann's technique.

**Nordau, Max.** [Hauptmann.] (*See his* Degeneration. 6th ed. 1895. pp. 523–30.)

Accuses Hauptmann of "degenerate" tendencies but ranks him as essentially "a sterling author."

# IBSEN

**Compiled by Frank K. Walter, Vice-director, New York State Library School.**

## HENRIK IBSEN (1828–1906)

(*See also* Norton, C. M. *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 25–33.

Henrik Ibsen was born at Skien, Norway, in 1828. His father lost his money while Ibsen was small and he grew to manhood under conditions of real privation. He was apprenticed to an apothecary at the age of 16 and later he attempted to study medicine at the University of Christiania, but the call of literature was stronger than that of science and in 1850 his first play, *Catiline*, was published. In 1851 he became "art director" of the National Theatre at Bergen, where he remained until 1857, when the theatre became bankrupt. From Bergen he went to Christiania where he held similar positions until 1862. While his theatrical management was unsuccessful financially, the inside knowledge of stage technique which he gained was of greatest value to him personally. In 1864 Ibsen became incensed at the attitude of Norway toward Denmark during the latter's war with Prussia and until 1891 he lived, with the exception of two short visits, a voluntary exile in Italy, Germany and the Tyrol. In 1866 after the appearance of *Brand* a pension was voted him by the Norwegian government. In 1891 he returned to Christiania, where he lived until his death in 1906, wealthy and honored at home and abroad.

No other dramatist of his time exerted so wide an influence or was the subject of so much controversy. His earnestness and unflinching insistence on truth and his uncompromising attitude toward all who disagreed with him made him, in his early period, the target of hostile critics who called him pessimistic, a literary anarchist, and grossly immoral. Consistent adherence to his convictions finally brought him general recognition as the greatest living dramatist. As a social reformer he is always a moralist and a preacher of individual freedom and responsibility. His studies of social conditions all tend to insist on the inevitable consequences of violation of moral law. It is his very sincerity which causes most of his apparent pessimism. Impatient of mere convention he exposes the sham of mere respectability for appearance's sake. At the same time, he is usually content with diagnosis and seldom suggests any definite treatment for the ills he discloses. As a dramatic artist he has inaugurated a new epoch. Few recent dramatists of more than mediocre rank in any country have escaped his influence. His dialogue is natural and his characters live. In the most minute details he shows his knowledge of stage craft. Many of his plays violate nearly all of the classic canons of dramatic art, but he is an artist,

not a mere iconoclast and in place of the older conventions he has brought in a new art of his own.

There is already a great mass of Ibsen literature which is constantly increasing. Many additional references to current material in English may be found in Mr. F. W. Faxon's annual *Dramatic index* (*Bost.*, Boston Bk. co.).

**Ibsen, Henrik.** Works of Henrik Ibsen, entirely revised and edited by William Archer. 13 v. N. Y., Scribner. 1911–12. D. $13 net. $1 per vol. (vol. 12 and 13. $1.25 each).

Revised edition of the 11v. definitive edition noted in *Modern drama and opera*, v. 1, 1911. p. 25. v. 12. From Ibsen's workshop, tr. by A. G. Chater. v. 13. Gosse, Edmund. Henrik Ibsen. A special subscription ed. (Viking ed.) at $2 per vol. was also issued in 1911. A large number of changes have been made in the critical introductions but there is no mention of many of the latest important articles on Ibsen.

Reviewed in Independent, 72: 790–91, Apr. 11, 1912.

—— Ghosts and two other plays. Lond., J. M. Dent (N. Y., Dutton). 1911. 10 + 247 p. S. 35c. (Everyman's library.)

Contents: Warriors at Helgeland; Ghosts; Enemy of the people. Translated by R. Farquharson Sharp.

—— Pillars of society and other plays. N. Y., Parker H. Simmons, n. d. T. 40c. (Camelot ser.)

Contents: Pillars of society, tr. by William Archer; Ghosts, tr. by Henrietta F. Lord and William Archer; Enemy of society, tr. by Mrs. Eleanor M. Aveling.

—— Pretenders and two other plays. Lond., Dent. (N. Y., Dutton.) 1913. 10 + 316 p. S. 35c. (Everyman's library.)

Contents: Pretenders; Pillars of society; Rosmersholm, trans. by R. Farquharson Sharp.

—— Prose dramas (complete in 6 vols.) ed. by William Archer. Lond., Walter Scott. O. 3s. 6d. each.

Contents: v. 1. Doll's house; League of youth; Pillars of society. v. 2. Ghosts; Enemy of the people; When we dead awaken. v. 3. Lady Inger of Östrat. v. 4. Emperor and Galilean. v. 5. Rosmersholm; Lady from the sea; Hedda Gabler. v. 6. Peer Gynt, tr. by William and Charles Archer.

—— From Ibsen's workshop. trans. by A. G. Chater. N. Y., Scribner, 1912. D. $1.25. (v. 12 of "Works".)

"Scenarios, sketches and first drafts of ten social plays from 'Pillars of society' to 'When we dead awaken.' " Useful in the study of Ibsen's development as a dramatic craftsman, but otherwise not of importance.

Reviewed in Bookman, 34: 622–24, Feb., 1912; Independent, 72: 791, Apr. 11, 1912; Spectator, 108: 99, June 22, 1912.

—— Brand; a dramatic poem, trans. into English by J. M. Olkerman. Portland, Ore. (Pr. by A. F. Ellis.) 1912. 168p. $1. net.

—— Lyrics and poems from Ibsen, incl. songs from the dramas together with the scene of Aase's death from "Peer Gynt" . . . to which is added a new and revised edition of [F. E. Garrett's] version of Brand. Lond., Dent. (N. Y., Dutton.) 1912. 283 p. $1.60.

One of the latest and best translations.

Reviews and criticisms of "Brand" may be found in Clark, B. H., Continental drama of to-day. 1914. pp. 26–28; Dowden, Edward. Essays, modern and Elizabethan. 1910. pp. 38–41; Gosse, Edmund. Henrik Ibsen. 1911. p. 94–102; Heller, Otto.

Henrik Ibsen. 1912 pp. 57–76; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 220–202; (also, in revised form, in his European Dramatists. 1913. pp. 114–116).

For additional references *see* Modern drama and opera. 1911. [v. 1.] p. 25.

—— Doll's house.

Published also by Walter Scott, Lond. 2s. 6d. (New and rev. ed. by Wm. Archer.)

Reviewed by Clark, B. H. Continental drama of to-day. 1914. pp. 31–34; Heller, Otto. Henrik Ibsen. 1912. pp. 136–59; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 208–10; also, in revised form, in his European Dramatists, 1913, pp. 122–124; Hunt, Elizabeth R. Play of to-day. 1913 pp. 60–83; Monkhouse, Allen. Books and plays. 1894. pp. 160–63; Shaw, G. B. Dramatic opinions and essays. N. Y., 1909. v. 2. pp. 258–65 (Reprinted from *Saturday review.*)

For additional references *see* Modern drama and opera. 1911. [v. 1.] p. 26.

—— Emperor and Galilean.

Reviewed in Dowden, Edward. Essays, modern and Elizabethan. 1910. pp. 35–38; Gosse, Edmund. Henrik Ibsen. 1911. pp. 125–30; Heller, Otto. Henrik Ibsen. 1912. pp. 93–102; Henderson, Archibald. European Dramatists. 1913, pp. 119–120.

—— Enemy of the people. Lond., Walter Scott. O. 2s. 6d.

Reviewed in Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 212–16; (also, in revised form, in his European Dramatists. 1913. pp. 127–131); Heller, Otto. Henrik Ibsen. 1912. pp. 192–204.

*See also* Modern drama and opera. 1911. [v. 1.] p. 26.

—— Ghosts. N. Y., Putnam, 1911. 75c. (Ariel booklets.)

Published by Walter Scott, Lond. 2s. 6d. Rev. ed. by Wm. Archer.

Reviewed in Heller, Otto. Henrik Ibsen. 1912. pp. 160–77; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. p. 210–12; Also in revised form in his European Dramatists, 1913. pp. 124–127; Monkhouse, Allen. Books and players. 1894. pp. 163–68; Shaw, G. B. Dramatic opinions and essays. N. Y. 1909. v. 2. pp. 299–307. (Reprinted from *Saturday review.*)

For other editions and references *see* Modern drama and opera. 1911. [v. 1.] p. 26.

—— Hedda Gabler.

Reviewed in Caffin, C. H. Appreciation of the drama. 1908. pp. 162–237; Clark, B. H. Continental drama of to-day. 1914. pp. 34–36; Colby, F. M. Constrained attitudes. 1910. pp. 57–86; Heller, Otto. Henrik Ibsen. 1912. pp. 256–68; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 229–32. (Also, in revised form, in his European Dramatists, 1913. pp. 114–147.) Gosse, Edmund. Henrik Ibsen. 1911. pp. 174–78; James, Henry. Essays in London and elsewhere. 1893. pp. 230–47; Monkhouse, Allen. Books and players. 1894. pp. 174–76.

For additional references *see* Modern drama and opera. 1911. [v. 1.] p. 27.

—— John Gabriel Borkmann, tr. by Wm. Archer. N. Y., Duffield. S. $1.

Reviewed by Gosse, Edmund, Henrik Ibsen. 1911. pp. 197–200; Heller, Otto. Henrik Ibsen. 1912. pp. 298–307; Henderson, Archibald. Interpreters of life and the Modern spirit. 1911. p. 236. (Also, in revised form, in his European Dramatists, 1913. pp. 151–152.) Shaw, G. B.

Dramatic opinions and essays. N. Y., 1909. v. 2. pp. 156–64, 248–57. (Reprinted from *Saturday review.*)
*See also* Modern drama and opera. 1911. [v. 1.] p. 27.

—— Lady from the sea, ed. by William Archer. Lond., Walter Scott. O. 2s. 6d.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 171–73; Heller, Otto. Henrik Ibsen. 1912. pp. 241–55; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 225–29. (*See also his* European Dramatists, 1913. pp. 141–142.)
*See also* Modern drama and opera. 1911. [v. 1.] page 27.

—— Lady Inger of Oestraat.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 54–60; Heller, Otto. Henrik Ibsen. 1912. pp. 30–32; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 188–91. (*See also his* European Dramatists, 1913. pp. 102–104.)
*See* Modern drama and opera. 1911. [v. 1.] p. 27 for descriptive note.

—— League of youth, ed. by William Archer. Lond., Walter Scott. O. 2s. 6d.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 113–20; Heller, Otto. Henrik Ibsen. 1912. pp. 88–93; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 204–06. (*See also his* European Dramatists, 1913. pp. 117–119.)
*See also* Modern drama and opera. 1911. [v. 1.] p. 27–28.

—— Little Eyolf, . . . tr. by William Archer. N. Y., Duffield. S. $1.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 195–97; Heller, Otto. Henrik Ibsen. 1912. 287–97; Henderson, Archibald. European Dramatists, 1913. pp. 150–151; Shaw, G. B. Dramatic opinions and essays. 1909. v. 2. pp. 107–10, 123–32. (Reprinted from *Saturday review.*)
*See also* Modern drama and opera. 1911. [v. 1.] pp. 27–28.

—— Love's comedy.

Reviewed by Gosse, Edmund. Henrik Ibsen. 1911. pp. 78–86; Heller, Otto. Henrik Ibsen. 1912. pp. 42–48; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 196–200; (*see also his* European Dramatists, 1913. pp. 110–113.)
*See also* Modern drama and opera. 1911. [v. 1.] p. 28.

—— Master builder.

Reviewed in Clark, B. H. Continental drama of to-day. 1914. pp. 36–38; Gosse, Edmund. Henrik Ibsen. 1911. pp. 190–93; Heller, Otto. Henrik Ibsen. 1912. pp. 269–86; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 233–36; (*see also his* European Dramatists, 1913. pp. 147–150); James, Henry. Essays in London and elsewhere. 1893. pp. 247–52; La Victoire, Alma L. North American rev., 196: 259–63, Aug., 1912; Monkhouse, Allen. Books and plays. 1894. pp. 176–78; Montague, C. E. Dramatic values. 1911. pp. 143–51.
*See also* Modern drama and opera. 1911. [v. 1.] p. 28.

—— Peer Gynt; a new translation by R. Ellis Roberts. Lond., Secker (N. Y., Kennerley). 1913. 31 + 253 p. D. $1.25.

—— Richard Mansfield acting ed. of Peer Gynt. Chic., Reilly & Britton. 1906. $1.

For reviews of "Peer Gynt" see Academy, 82: 722, June 8, 1912; Dowden, Edward. Essays, modern and Elizabethan. 1910. pp. 41–43; Gosse, Edmund. Henrik Ibsen. 1911. pp. 102–09; Heller, Otto. Henrik Ibsen. 1912. pp. 76–87; Hen-

derson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 202–04; (*see also his* European Dramatists, 1913. pp. 115–117); Shaw, G. B. Dramatic opinions and essays. N. Y., 1909. v. 2. pp. 96–106. (Reprinted from *Saturday review.*)

*See also* Modern drama and opera. 1911. [v. 1.] p. 28.

—— Pillars of society.

Published also by Walter Scott. Lond., 3s. 6d. (tr. by Wm. Archer); 2s. 6d. (tr. by William Archer), 1s. (Scott library).

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 137–39; Heller, Otto. Henrik Ibsen. 1912. pp. 118–28; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 206–08, (*see also his* European Dramatists, 1913. pp. 120–122.)

*See also* Modern drama and opera. 1911. [v. 1.] p. 28.

—— Pretenders.

Reviewed in Academy, 84: 241–42, Feb. 22, 1913; Clark, B. H. Continental drama of the nineteenth century. 1914. pp. 23–26; Gosse, Edmund. Henrik Ibsen. 1911. pp. 75–77; Heller, Otto. Henrik Ibsen. 1911. pp. 48–53; Henderson, Archibald. Interpreters of life and the modern spirit. pp. 194–96; (*see also his* European Dramatists, 1913. pp. 108–109); Saturday review. 115: 237, Feb. 22, 1913, pp. 231–32; Spectator, 110: 316, Feb. 22, 1913.

*See also* Modern drama and opera. 1914. [v. 1.] pp. 29.

—— Rosmersholm, ed. by Wm. Archer. New ed. Lond., Walter Scott. 2s. 6d.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 167–71; Heller, Otto. Henrik Ibsen. 1912. pp. 224–40; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 222–25; (*see also his* European Dramatists, 1913. pp. 137–141.)

*See also* Modern drama and opera. 1914. [v. 1.] p. 29.

—— Vikings at Helgeland.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 65–72; Heller, Otto. Henrik Ibsen. 1912. pp. 36–41; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 192–94; (*see also his* European Dramatists, 1913. pp. 106–107.)

*See also* Modern drama and opera. 1911. [v. 1.] p. 29.

—— When we dead awaken, ed. by William Archer. New ed. Lond., Walter Scott. 2s. 6d.

Reviewed in Gosse, Edmund. Henrik Ibsen. 1911. pp. 204–06; Heller, Otto. Henrik Ibsen. 1912. pp. 308–22; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 237–38; (*see also his* European Dramatists, 1913. pp. 152–153); Montague, C. E. Dramatic values. 2d ed. 1911. pp. 158–61.

*See also* Modern drama and opera. 1911. [v. 1.] p. 29.

—— Wild duck.

Reviewed in Academy, 85: 759–60, Dec. 13, 1913; Gosse, Edmund. Henrik Ibsen. 1911. pp. 156–63; Heller, Otto. Henrik Ibsen. 1912. pp. 205–23; Henderson, Archibald. Interpreters of life and the modern spirit. 1911. pp. 216–22; (*see also his* European Dramatists, 1913. pp. 131–135; Monkhouse, Allen. Books and plays. 1894. pp. 169–72. Montague, C. E. Dramatic values. 2d ed. 1911. pp. 155–58.

*See also* Modern drama and opera. 1911. [v. 1.] p. 29.

## Criticism.

(Supplementing Norton, C. M. *et al.* Modern drama and opera. 1911. (v. 1.) p. 29.)

**Björkman, E.** Optimism of Ibsen. (*See* Contemporary review, 103: 544–54. Apr., 1913.) Same in Living age, 277: 716–23, June 21, 1913.

"He gradually fought his way, through years of doubt bordering on despair, to a faith that cannot but awaken high hope in those who feel the prophetic note in all his visioning."

**Chandler, Frank Wadleigh.** Drama of ideas: Ibsen. (*See his* Aspects of modern drama, 1914. p. 1–29.)

"Whatever be the attitude of the critic or the playwright toward the new drama of ideas, he will readily acknowledge that its ablest writer is Ibsen. For Ibsen has the genius and the skill to compose pieces which, however abstract in purpose, are richly individualized. . . . At the same time, Ibsen unquestionably offers a certain criticism of life, and a criticism more thoughtful, systematic, and influential than that set forth by any other modern dramatist."

Includes critical analyses of individual plays. (Consult index of the book for other references.)

**Clark, Barrett H.** Ibsen. (*See his* Continental drama of the nineteenth century. 1914. pp. 17–38.)

Outlines and analyses for study with special attention to *Brand*, *Doll's house*, *Master builder* and *Pretenders*.

**Davidoff, Henry.** Ibsen. (*See* Hermann, Oscar. Living dramatists. 1905. pp. 69–109.)

Deals particularly with the dramatic technique of Ibsen's dramas. Includes brief critical notes on all the important plays.

**Dowden, Edward.** Henrik Ibsen. (*See his* Essays, modern and Elizabethan. 1910. pp. 26–60.)

"His art was often marred by over-emphasis. Dramatic art was not so much a delightful play as an inexorable duty. . . . Through resistance he came to understand his powers; he came to attain self-definition."

Includes several long criticisms (listed above) on individual plays and illuminating comments on all of importance.

**Dukes, Ashley.** Influence of Ibsen. (*See his* Modern dramatists. 1911. pp. 20–40.)

Briefly discusses Ibsen as an international force in giving a new direction both to the message and the technique of modern drama.

**Ellis, Henry Havelock.** Ibsen. (*See his* New spirit. 1890.)

On the religious, or rather, spiritual influence of Ibsen's philosophy.

**Gosse, Edmund W.** Henrik Ibsen. N. Y., Scribner. 1911. 244 p. D. $1.25.

Vol. 13 of Ibsen's works (see p. 82). For reviews of earlier edition *see* Modern drama and opera, 1911. [v. I.] p. 31.

—— Ibsen. Lond., Hodder. 1907. 13 + 266 p. (). (Literary lives.)

**Heller, Otto.** Henrik Ibsen; plays and problems. Bost., Houghton. 1912. 356 p. $2.

"Whether or not one agrees with his conclusions does not matter. The work is so full of scholarly information that helps to the reader's better forming his own opinion that it is a certainly valuable addition to the list of Ibsen commentaries." *Ethel Syford.*

Reviewed in Nation, 95: 174–75, Aug. 22, 1912; New England mag., new ser. 48: 329–33, Sept., 1912.

**Henderson, Archibald.** Henrik Ibsen. I. The evolution of his mind and art. II. The genesis of his dramas. (*See his* European Dramatists (Stewart and Kidd Co., Cincinnati. 1913. Grant Richards, London. 1914.) pp. 73–195.)

Reviewed in Dial, March 16, 1914; Drama, May, 1914; Bellman, March 28, 1914; Pall Mall Gazette, London, Jan. 9, 1915; Nation, 98: 309, Mar. 19, 1914; South Atlantic Quarterly, 13, 195–8, Apr., 1914.

**Henderson, Archibald.** Henrik Ibsen. (*See his* Interpreters of life and the modern spirit. Kennerley, N. Y., Duckworth & Co., London. 1911. pp. 161–283.

"Ibsen's pathological preoccupation should have no meaning for America. . . . But America should take to heart Ibsen's bold challenge for individual freedom, his insistence upon moral duties, his concern for marriage founded upon equitable relations between husband and wife. . . . As artist and craftsman his message is no less signal and imperative."

Reviewed in Mercure de France (Paris), June 16, 1911; Academy (London), June 17, 1911; North American Review, 193: 614, April 1, 1911; Dial, 51: 98, Aug. 16, 1911, Nation, 92: 581. June 8, 1911; Outlook, 97: 837, April 15, 1911; Pall Mall Gazette (London), Feb. 24, 1911.

—— The Changing Drama. N. Y., Holt, 1914. London, G. Richards, 1915. 321 p. D. $1.50 net.

Includes in many scattered passages acute and subtle analysis of Ibsen's art as a dramatist.

**Key, Ellen Karolina Sofia.** Torpedo under the ark. "Ibsen and women." Chic., Ralph F. Seymour co., 1912. 28 p. 50c.

**Lawson, R.** Ibsen the individualist. (*See* Fortnightly rev., 99: 314–27, Aug., 1913.)

Considers Ibsen the best type among the 19th century dramatists of the individualist carrying his theories to their logical extreme.

**Monkhouse, Allen.** Ibsen's social plays. (*See his* Books and plays. 1894. pp. 155-85.)

Emphasizes Ibsen's sincerity and moral courage. Includes rather lengthy notes (listed above) of nine of the plays.

**Montague, Charles Edward.** Some points of Ibsen. (*See his* Dramatic values. 1911. pp. 141–61.)

"Ibsen was the one man of his time who, having something of moment to say, was also able to say it through plays that took life when acted."

**Noguchi, Yone.** Ibsen and co., on the Japanese stage. (*See* Bookman 36: 42–46, Sept., 1912.)

**Roberts, Richard Ellis.** Henrik Ibsen; a critical study. Lond., M. Secker [N. Y., Kennerley]. 1912. 205 p. O. $2.50.

**Sharp, Granville.** Ibsen in 1876-81. (*See* Blackwood's mag. 191: 256–61, Feb., 1912.)

Notes on his personal life as seen by his friend John Paulsen.

**Shaw, George Bernard.** Quintessence of Ibsenism now completed to the death of Ibsen. N. Y., Brentano's, 1913. 14 + 240 p. D. $1.

For note on earlier ed., *see* Modern drama and opera. 1911. [v. 1.] p. 38.

**Sontum, Bolette.** Personal recollections of Ibsen. (*See* Bookman, 37: 247–56, May, 1913.)

A pleasant sketch showing Ibsen's kindly personal side and his friendly relations with children.

**Vaughan, Charles Edwyn.** Ibsen. (*See his* Types of tragic drama. 1908. pp. 261–71.)

"The great qualities which Ibsen undoubtedly possesses: his vivid presentment of the problems which distract the minds of men at the present day; the extraordinary vividness of his characters; the consummate subtlety with which they are often painted. The last is his highest quality as dramatist."

# JONES

**Compiled by Frank K. Walter, Vice director, New York State Library School.**

## HENRY ARTHUR JONES (1851-)

*See also* Norton, C. M., *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 34–40.

Henry Arthur Jones was born at Grandborough, Buckinghamshire, England, in 1851. He was educated at Winslow School but left at the age of thirteen. In 1879 his first play, *A clerical error*, appeared. This was followed by a long succession of plays, most of which were highly successful as stage productions. Mr. Jones' best work is shown in his studies of 19th and 20th century English social life and practically all of his best known plays (with the exception of the *Silver King*) confine themselves to this field. Mr. Jones has, through his consistent, hard work, brought himself to a front rank among living English playwrights. His development has been along conservative lines and though his work shows a desire to keep in line with the best in the new drama, he has never resigned himself to the influence of Ibsen and his followers, to the same extent as most of the prominent dramatists of the present. Partly because he is a man of cultivated talent rather than of sheer genius, a study of his work is of great value to the student of dramatic technic. Mr. Jones was among the first of the English playwrights of to-day to insist that the play intended primarily for stage producton must stand the test of being worth while in printed form as well. In 1907 Harvard University conferred on him the honorary degree of M. A. He has lectured on the drama at Harvard and other prominent American universities during several visits to the United States.

**Jones, Henry Arthur.** Divine gift. N. Y., Doran co. 1913. 178 p. $1 net.

Published also by Duckworth. Lond., 1913. 3s. 6d.
A study in social discontent of the middle class England of to-day, especially of feminine dissatisfaction, though the men in many respects furnish good excuse for this dissatisfaction. A well-made comedy with skillful dialogue and good characterization. Preceded by a prefatory essay in which the author summarizes his attitude toward contemporary drama and its relation to literature.
Reviewed in Academy 85: 266–67, Aug. 30, 1913; Athenæum 1913, pt. 2: July 26, 1913.

—— (The)goal. (*See* American magazine: 451–61 Mar., 1907.)

A one-act sketch dealing with the last hours of a famous civil engineer who maintains to the last his interest in life. Practically without plot but strong in character delineation.

—— Judah. N. Y., S. French. 75c.

Reviewed in Moore, George. Impressions and opinions. 1891. pp. 196–202.
*See also* Modern drama and opera. 1911. [V. 1.] P. 85.

—— Liars. N. Y., S. French. 50c.

*See* Modern drama and opera. 1911. [v. 1, p. 35.]

—— Manœuvres of Jane.

Published also by S. French. N. Y. 75c.
*See* Modern drama and opera. 1911. [v. 1.] p. 36.

—— Mary goes first; a comedy in three acts and an epilogue with introduction by Clayton Hamilton. N. Y., Doubleday. 1914. 163 p. S. 75 c. [Drama league ser. of plays.]

Published also by Bell, Lond. 1913. 1s.

A study in the social life of a small English town. The plot centres in the rivalry of a very recent knight and his lady and the former social leader of the town who cleverly maintains her leadership until she succeeds in having her husband made a baronet. The satire on social precedence is keen and the humor well-sustained but the play as a whole does not show the author at his best.

Reviewed in Academy, 85: 402. Sept. 27, 1913, by Egan Mar; British review, 4: 277–82. Nov., 1913, by J. E. H. Terry; and Nation, 99: 530, Oct. 29, 1914.

—— Middleman.

Reviewed in Moore, George. Impressions and opinions. 1891. pp. 194–95.
*See also* Modern drama and opera. 1911. [v. 1.] p. 36.

—— (The) physician.

Published also by S. French, N. Y. 75c.
*See* Modern drama and opera. 1911. [v. 1.] p. 37.

—— Rogue's comedy.

Published also by S. French, N. Y. 75c.
*See* Modern drama and opera. 1911. [v. 1.] p. 37.

—— Silver king.

Published also at 50c by S. French, N. Y. (paper.)
*See* Modern drama and opera. 1911. [v. 1.] p. 37.

—— Tempter.

Published also by S. French, N. Y. 75c.
*See* Modern drama and opera. 1911. [v. 1.] p. 37.

—— Triumph of the Philistines.

Published also by S. French, N. Y., at 75c. (50c. paper.)
*See* Modern drama and opera. 1911. [v. 1.] p. 37.

—— Whitewashing Julia.

Published also by S. French, N. Y. 75c.
*See* Modern drama and opera. 1911. [v. 1.] p. 38.

## Non-dramatic.

**Jones, Henry Arthur.** Foundations of a national drama; a collection of lectures, essays and speeches written in the years 1896–1912. N. Y., Doran. [Lond., Chapman.] 1913. 18+358 p. O.

Twenty articles (mostly reprinted) dealing with different phases of recent dramatic development and elaborating the author's view on the relation of drama to real life and to literature. In many respects the work supplements the author's *Renascence of the English drama*. (*See* Modern drama and opera. 1911. [v. 1.] p. 38.)

Reviewed in Athenæum, 1913, pt. 1: 139–40, Feb. 1, 1913; Dial, 54: 374–76, May 1, 1913, by C. L. Moore; Nation, 96: 371, Apr. 10, 1913; Outlook, 104: 305, June 7. 1913; Review of reviews, 47: 763, Jan., 1913; Saturday review, 115: 274, Mar. 1, 1914; Spectator, 110: 282, Feb. 15, 1913.

## Criticism.

(*Including acted but unpublished dramas.*)

(*See also* Modern drama and opera. 1911. [v. 1.] pp. 38–40.

**Archer, William.** Henry Arthur Jones. (*See his* English dramatists of to-day. 1882. pp. 220–25.)

"Mr. Jones . . . seems to possess a good deal of culture and a great deal of earnest aspiration which may go far to supply the place of some more strictly dramatic qualities in which he is rather lacking."

**Howe, P. P.** Dramatic portraits. Lond., Secker. 1912.

Includes sketch of Jones (pp. 53–82). "In his zeal for realism, Mr. Howe is . . . unfair in his dealing with Henry Arthur Jones." *Nation.*

**Jones, Henry Arthur.** Lydia Gilmore.

A melodramatic study of the conflict of honor and love somewhat like *The Physician.* The wife of an unfaithful husband commits perjury to save him from being convicted of murder and is abetted in her crime by the man who really loves her — the public prosecutor who tries her husband. Decidedly inferior in structure to the author's best work.

Reviewed in Bookman, 35: 170–71, Apr., 1912, by Clayton Hamilton; Everybody's, 26: 681–84, May, 1912; Munsey's, 47: 126–27; Apr., 1912; Nation, 94: 143–44, Feb., 8, 1912.

**(The) ogre.**

The successful attempt of a father to reform his family, who have become demoralized through unintentional neglect of his responsibility as head of a family.

Reviewed in Academy, 81: 387–88, Sept. 16, 1911; Athenæum, 1911, pt. 1. 334–35, Sept. 16, 1911; Saturday review, 112: 358, Sept. 16, 1911 (by John Palmer).

—— Wealth.

Reviewed in Moore, George. Impressions and opinions. 1891. Pp. 193–94.

*See also* Modern drama and opera, 1911. [v. 1.] p. 39.

**Moore, George.** Our dramatists and their literature. (*See his* Impressions and opinions. 1891. pp. 181–214.)

Includes critiques of several of Jones's earlier plays from *Wealth* to *Judith.*

# MAETERLINCK

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## MAURICE MAETERLINCK (1862–)

*See also* Norton, C. M., *et al.*, Modern drama and opera. Bost., Boston Book Co., 1911. pp. 41–46.

Maurice Maeterlinck was born in Ghent in 1862, educated at the College St. Barbe, and the University of Ghent where he studied law. In 1887 he went to Paris, where he identified himself with the new symbolist school of French poetry, headed by Villiers de l'Isle-Adam. His first publication was a volume of poems *Serres Chaudes*, which was shortly followed by a drama *Princesse Maleine*, which was first written in metre, but afterward recast in prose. His stay in Paris was not prolonged and for the most of his literary career he has lived in his native country of which he is the leading living author. His literary reputation is chiefly based on his dramas, though several philosophical works, including a study of Novalis, *Treasure of the humble* and *Wisdom and destiny* and works like *Life of the bee*, *Notes on spring* and *Our friend, the dog*, in which science and philosophy blend, have received international attention.

Maeterlinck is a consistent mystic and his plays are so full of symbolism that the most astute critics are often unable to determine their real intent. His characters are not human but puppets in the hands of fate. A hazy atmosphere prevades all the dramas. To quote a French critic: "To obtain this result he has recourse to two means, one of which is material: sinister omens; from one end to the other there are falling stars, will-of-the-wisps, wailing winds, hoots of owls perched on a cross; the other element of terror, quite subjective and immaterial is presentiment." This mysticism has made the dramas more successful as literary works than as acting dramas, although *Pelleas and Melisande*, and the *Blue Bird* have been popular both in Europe and in the United States. Maeterlinck's sincerity, his moral purpose and the real literary genius shown in securing the general effects he desires are likely to give him a permanent place of high rank among dramatists of the new school even though time has demonstrated the extravagance of the title "the Belgian Shakespeare" with which his early admirers handicapped him.

**Maeterlinck, Maurice.** Plays. 8 v. D. N. Y., Dodd. 1911. $12. (Limp leather, sold in sets only.)

Sister Beatrice and Ariadne and Barbe Bleu; Joyzelle and Monna Vanna; Blue bird; Mary Magdalene; Pelleas and Melisande and other plays; Princess Maleine; Intruder and other plays; Aglavaine and Selysette.

The Dodd, Mead & Co., editions listed in Modern drama and opera [v. 1.] pp. 41–44, are now listed at $1.25 per vol.

—— Aglavaine and Selysette; a drama in 5 acts tr. by Alfred Sutro. Rev. ed. N. Y., Dodd, 191. p. $1.25.

Reviewed in Chandler, Frank W. Aspects of modern drama. 1914. pp. 102–04; Henderson, Archibald. European dramatists, 1914. pp. 226–27; Huneker, James. Iconoclasts. pp. 407–17; and Nation, 94: 371–72, Apr. 11, 1912.
*See also* Modern drama and opera. [v. 1.] 1911. p. 41.

—— Blue bird tr. by A. Teixeira de Mattos, with 25 il. in colors by F. Cayley Robinson. N. Y., Dodd, 1911. 16 + 211 p. $4.50.

Edition de luxe with author's additions and alterations.

—— Children's blue bird by Georgette Leblanc (Mme. Maurice Maeterlinck) tr. by Alexander Teixeira de Mattos, il. by Herbert Paus. N. Y., Dodd, 1913. 3 + 182 p. D. $2.50.

—— Blue bird for children . . . ed. for schools by F. O. Perkins. N. Y., Silver Burdett & Co., 1914. 214 p. il. D. 68c. (Cheaper edition at 50 c.)

Retold in story form for children of 9–12 years by Mme. Maurice Maeterlinck (Georgette Leblanc). *See also* Ladies' Home Journal, 30: 15–17, etc., May, 1913.
For reviews of the Blue bird, *see* Chandler, Frank W. Aspects of modern drama. 1914. pp. 80–82; Clark, Barrett H. Continental drama of to-day. 1914. Pp. 195–99; Henderson, Archibald, Interpreters of life and the Modern spirit. 1911. Pp. 148–56; *and his* European dramatists. 1914. pp. 288–45; (reprinted in revised form in his European dramatists. (1913. pp. 199–252); Rose, Henry. Maeterlinck's drama and opera. 1911. [v. 1.] p. 42.
*See also* Modern drama and opera. 1911. [v. 1.] p. 42.

—— Death of Tintagiles.

*See* Modern drama and opera. 1911. [v. 1.] p. 42.
For additional criticisms *see* Academy, 85: 821, Dec. 27, 1912; Chandler, Frank W. Aspects of modern drama. 1914. p. 71; Courtney, W. L., Development of Maeterlinck. 1904. pp. 15–16; Huneker, James. Iconoclasts. 1905, pp. 395–97.

—— Interior.

*See also* Modern drama and opera. 1911. [v. 1.] p. 42. Reviewed in Chandler, Frank W. Aspects of modern drama. 1914. pp. 73–74; Huneker, James, Iconoclasts. 1905, pp. 389–90.

—— Intruder; and other plays tr. by Richard Hovey. N. Y., Dodd. 209 p. $1.25.

Reviewed in Chandler, Frank W. Aspects of modern drama. 1914. p. 73–74, 82–84; Clark, Barrett H., Continental drama of to-day. 1914. Pp. 187–88; Henderson, Archibald. European dramatists. 1914. pp. 211–13; Huneker, James. Iconoclasts. 1905, p. 388.
*See also* Modern drama and opera. 1911. [v. 1.] p. 42.
*Contents:* Intruder; The blind; Seven princesses; Death of Tintagiles.

—— Joyzelle. Bost., R. Badger. 1911. O. $10. (Poet lore plays.)

Reviewed in Courtney, W. L. Development of Maeterlinck. 1904, pp. 56–65; Henderson, Archibald. Interpreters of life. 1911. pp. 142–44, and *in his* European dramatists. 1913. pp. 199–252; Huneker, James. Iconoclasts. 1905. pp. 146–52.
*See also* Modern drama and opera. 1911. [v. 1.] p. 42, for other editions and reviews.

—— Mary Magdalene.

Reviewed in Chandler, Frank W. Aspects of modern drama. 1914. pp. 63–64; Henderson, Archibald. European dramatists. 1914. pp. 245–49.
*See also* Modern drama and opera. [v. 1]. p. 43.

—— Monna Vanna. Bost., R. Badger. 1911. $2.
Archer, William. Playmaking, 1912. pp. 342–43.

Reviewed in Archer, William. Play-making, 1912, pp. 342–43; Chandler, Frank W. Aspects of modern drama. 1914 pp. 321–22. Clark, Barrett H., Continental drama of to-day, 1914, pp. 191–95; Courtney, W. L., Development of Maeterlinck, 1904, pp. 48–55; Dukes, Ashley. Modern dramatists, 1911, pp. 248–54; Henderson, Archibald. European dramatists. 1914. pp. 237–38, Huneker, James. Iconoclasts. 1911, pp. 409–15.
*See also* Modern drama and opera. [v. 1.] 1911. p. 43, for other editions and reviews.

—— Pelleas and Melisande.

Reviewed in Chandler, Frank W. Aspects of modern drama. 1914. pp. 104–05; Clark, Barrett H. Continental drama of to-day. 1914. Pp. 188–91; Henderson, Archibald, Interpreters of life. 1911. pp. 28–31; *and in his* European dramatists. 1914. pp. 219–22; Huneker, James. Iconoclasts. 1905. pp. 398–407.
*See also* Modern drama and opera. [v. 1.] 1911. p. 43.
For Debussy's opera. *See* Modern drama and opera. [v. 1.] 1911. pp. 73–74; v. 2, 1914, pp. 208–10.

—— Princess Maleine.

Reviewed in Chandler, Frank W. Aspects of modern drama 1914. pp. 72–73; Henderson, Archibald, Interpreters of life. 1911. pp. 126–27; *and in his* European dramatists. 1914. pp. 199–257. Huneker, James, Iconoclasts. 1905. pp. 369–73.
*See also* Modern drama and opera. [v. 1.] 1911. p. 44.

## CRITICISM.

**Archer, William.** Maurice Maeterlinck. (*See his* Study and stage.)

**Bithell, Jethro.** Life and writings of Maurice Maeterlinck. N. Y., Scribner. 1913. (Lond. Walter Scott.) 198 p. O. $1.

Interpretative rather than biographical and includes considerable bibliographical material.
Reviewed in Athenæum, 1913, pt. 2, p. 127, Aug. 9, 1913; Nation, 97: 465, Nov., 1913; New York Times [bk. rev.] 18: 638, Nov. 23, 1913 (by Jessie B. Rittenhouse).

**Björkman, Edwin.** Voices of to-morrow; critical studies of the new spirit in literature. N. Y., Kennerley, 1913. P. $1.50.

An agreeable though rather superficial treatment of modern literary mysticism in which Grierson is treated as the prophet; Maeterlinck, the poet; and Bergson, the philosopher of the "new mysticism." Mostly reprinted magazine articles.
Reviewed in Bookman, 38: 66, Sept., 1913 (by Baldwin Macy); Nation 97:169, Aug. 21, 1913; North American review, 198: 423, Sept., 1913; Review of reviews, 48: 381, Sept., 1913.

**Chandler, Frank W.** Aspects of modern drama. N. Y., Macmillan, 1914.

Contains many analyses of Maeterlinck's plays and scattered criticisms. Consult index under *Maeterlinck.*

**Clark, Barrett H.** Maeterlinck. (*See his* Continental drama of to-day. 1914. p. 181–97.)

Study outline with analyses of several plays.

**Dimnet, Ernest.** Is M. Maeterlinck critically estimated?

(*See* Nineteenth century, 71: 98–111, Jan., 1912; same in Living age, 227: 458–67, Feb. 24, 1912.)

Deals especially with Maeterlinck's philosopny and considers him greatly overrated and of merely temporary prominence.

**Dukes, Ashley.** Maeterlinck. (*See his* Modern dramatists. 1911. pp. 242–54.)

Considers Maeterlinck's later work much inferior to his earlier.

**Gleason, A. H.** Maeterlinck on our eternity. (*See* Harper's weekly, 58: 12. April 18, 1914.)

**Harris, Frank.** Maeterlinck. (*See* Academy, 82: 741–42, 781–82, June 15, 22, 1912.)

Slight sketch interspersed with notes of Maeterlinck's epigrams and personal characteristics.

**Harry, Gérard.** Maurice Maeterlinck; a biographical study, including two essays of Maeterlinck, tr. . . . by Alfred Allinson. Lond., Grant Allen, 1910. 150 p. cr. 8o. 3s 6d.

Also issued in cheaper edition at 2s 6d.

One of the best general criticisms. Sympathetic but discriminating.

**Henderson, Archibald.** Maurice Maeterlinck. (*See his* Interpreters of life and the modern spirit. 1911, p. 107–56.) (*Also in his* European Dramatists. 1914. pp. 197–249.)

"Maurice Maeterlinck . . . marks the return from the coarse and the artificial to the spiritual and the true . . . Maurice Maeterlinck — poet, mystic, transcendentalist — comes with gentle words of wise and inspiring sincerity to impress upon the world the belief that the development and disclosure of the human soul is the ultimate aim and goal of existence."

—— Maurice Maeterlinck. (*See his* European dramatists, 1913. p. 199–282.)

Revised reprint of preceding entry.

—— The Changing Drama. N. Y., Holt, 1914. London, G. Richards, 1915. 309 p.

Contains much material on Maeterlinck and the drama of suggestion.

**Hoppe, E. O.** Maeterlinck; an impressionistic photograph. (*See* Bookman, 39: 511–14, July, 1913.)

**Huneker, James.** Maurice Maeterlinck. (*See his Iconoclasts.* 1905. pp. 367–429.)

"Maeterlinck's art reveals the evolution of a mystic, the creation of a dream theatre, the master of a mystic positicism . . . Eclectic is his taste in creeds and cultures. And in this he is the true man of the twentieth century, summing up in himself the depths and shallows, virtues and defects of cultured eclecticism."

Includes brief critiques of most of Maeterlinck's plays.

**Maeterlinck, Maurice.** Modern drama. (*See his* Double garden. 1904.)

**Moses, Montrose J.** Maurice Maeterlinck; a study. N. Y., Duffield, 1911. 315 p. $1.25.

"Deals briefly with the "man" and the "poet," handles the dramatist fully and systematically and dismisses the 'philosopher' with a brief and cautious epitome. The book is unindexed but contains useful bibliographies." *Nation.*

Reviewed in Independent, 72: 846, Apr. 18, 1912; Nation, 94: 92–93, Jan. 25, 1912.

**Nordau, Max.** [Maeterlinck.] (*See his Degeneration.* 6th ed. 1895. pp. 232–40.)

A violent attack on the earlier plays which are characterized as "the idiotic dwellings of a Maeterlinck."

**Rose, Henry.** Maeterlinck's symbolism; the Blue bird and other essays. N. Y., Dodd, 1911. 5 + 115 p. D. $1.00.

**Roeder, Adolph.** Maeterlinck. (*See* New Church review, 19: 236–49. Apr., 1912.)

Traces the resemblances between Swedenborgianism and the mysticism of Maeterlinck.

**Sturgis, Granville Forbes.** Psychology of Mæterlinck as shown in his dramas. Bost., Badger. 1914. 257 p. O. $1.50.

"Plays have been grouped and analyzed according to their emotions, using the designation of the emotions as laid down by Theodore Ribot."

**Thomas, Edward.** Maurice Maeterlinck. 2d ed. N. Y., Dodd, 1911. Lond., Methuen, 13 + 333 p. por. D. $1.60.

"He has, in short, the prime requisite for weighing Maeterlinck; he can be charmed without being hoodwinked." *Nation.*

Reviewed in Athenæum, 1911, pt. 2, Nov. 11, 1911; Nation. 94, 371–72, Apr. 11, 1912.

**Vaughan, C. E.** Maeterlinck.

(*See his* Types of tragic drama. 1908. Pp. 258–61.)

Considers Maeterlinck's subjectivity fatal to real dramatic greatness.

# PHILLIPS

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## STEPHEN PHILLIPS (1868-)

*See also* Norton, C. M. *et al.*, Modern drama and opera, Bost., Boston Book Co., 1911. pp. 47–49.

Stephen Phillips was born at Somerton, near Oxford, 1868. He entered Queen's College, Cambridge, but very soon afterward left to join a dramatic company with which he was connected for six years appearing in various minor parts. In 1890 a small volume of poems, *Primavera*, to which Phillips contributed, appeared. His first work to attract general attention was his poem, *Christ in Hades* (1896). In 1900 he wrote *Paolo and Francesca*, which still remains his most popular drama. This was followed by *Herod* (produced 1900, published 1901), *Ulysses* (1902), *Sin of David* (1902), *Nero* (1906), *Faust* (1908), *Pietro of Sierra* (1910) and three brief dramatic sketches included in his *Lyrics and Dramas* (1913).

Although several of his dramas have been stage successes, thanks in large measure to their skilful production by Beerbohm Tree and Forbes Robertson, Phillips is essentially the literary dramatist rather than the playwright. At the same time his attempts to revive the Greek spirit in drama and the polished poetry of his lines are joined to a first-hand knowledge of stage craft which prevent his plays from being relegated to the class of "mere literature." He is at present perhaps the best living example in England of the poet dramatist. An intimate study of his personality may be found in Mrs. Stephen Phillips' "Stephen Phillips in his home" (Independent, Feb. 23, 1914, 78: 275–76).

**Phillips, Stephen.** Every woman, by Walter Browne; rev. by Stephen Phillips.

"In the crude and unbeautiful writing of the piece we look in vain for the signs of revision by Mr. Stephen Phillips — perhaps it is there, hidden with consummate art." *Academy.*

Review of production at Drury Lane theatre, Sept., 1912, in Academy, Sept. 21, 1912, 83: 374–75; Athenæum, Sept. 14, 1912, 140: 283–84.

—— Lyrics and dramas. N. Y. Lane. 1913. 179 p. D. $1.25 net.

Includes "Nero's mother," "The adversary," and "The King."

—— The adversary; a drama in one act of four scenes. (*In his* Lyrics and dramas. 1913. pp. 116–30.)

An impoverished Spanish nobleman meets disaster after disaster caused by a masked enemy. At the climax, the enemy unmasks and discloses to the noblemen his own features — the disasters are self-caused. The situation is skilfully handled.

—— The king. (*In his* Lyrics and dramas. 1913. pp. 131–79.)

"The difficult and somewhat artificial theme of a brother and sister falling in love with each other, all unconscious of their relationship, is handled in the true spirit of lofty tragedy. There is real heartbreak in it, and Mr. Phillips's verbal magic and emotional poignancy are everywhere present. . . . The King, himself father and maker of the tragedy of the two young creatures, is an originally conceived figure and the play is generally the most vital piece of work Mr. Phillips has given us for some time." *N. Y. Times*, Nov. 2, 1913.

—— Nero's mother. (*In his* Lyrics and dramas. 1913. pp. 95–115.)

"This one-act drama portrays a scene which but for the exigencies of time would have been included in the play of 'Nero.'" *Foreword.*

"The theme treated of is Nero's attempt to murder his mother. The situation is but one dramatic moment, capable of little development, yet Mr. Phillips' stagecraft is such that he contrives dramatically to analyze it into its elements and builds up a progressive suspense with great skill." *N. Y. Times, Nov.* 2, 1913.

—— Iola, a tragedy in one act.

Produced at the Cosmopolis theatre, London, July, 1913. The story of Jephtha in Greek setting. A hero of Corinth gains a victory over the Spartans on condition that he sacrifice the first living thing that meets him as he enters Corinth. This proves to be his daughter Iola, beloved of Leomedon, who commits suicide as the sacrifice is completed.

"Gives us back the fluent and splendid diction, and the verbal grandeur associated in our minds with Mr. Phillips' earlier work and enables us to enjoy a play which is not precisely dramatic." *Academy.*

Reviewed in Academy, July 19, 1913, 85: 81–2.

## CRITICISM.

**Chandler, Frank Wadleigh.** Poetic drama. (*See his* Aspects of modern drama. 1914. p. 382–94.)

Critical analysis of the work of Stephen Phillips whom he considers "with all his limitations . . . the chief modern exponent of the poetic drama in English."

# PINERO

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## SIR ARTHUR PINERO (1855–)

*See also* Norton, C. M., *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 50–57.

Sir Arthur Pinero was born in London, in 1855. In 1874 he joined the stock company of an Edinburgh theatre and from 1876–81 was a member of a London theatrical company, much of the time under the direction of Henry Irving. His first successful play, the *Money Spinner*, was presented at the St. James theatre in 1880. Many of his other early plays met with considerable success and some of them, like *Sweet Lavendar* are still favorites, but *The Second Mrs. Tanqueray* was the first of his plays to mark him as a dramatist of originality. In a sense, this play may be said to mark a new period in the English drama of the nineteenth century and by many it is still considered his masterpiece. His close analysis of social conditions and the fidelity with which he displays the weaknesses of contemporary English society led many of his earlier critics to consider the moral tendency of his plays dangerous. On the other hand, he has never broken away from earlier stage conventions as completely as many of the later continental dramatists and many recent critics of the post-Ibsen school look on him as unduly cautious, lacking in idealism, old-fashioned and a photographer rather than an interpreter of life. His knowledge of dramatic technique is extensive and his works show a steady evolution in literary style from the early period of the *Money Spinner* and melodrama, both original and adapted from continental originals, to *The Second Mrs. Tanqueray, Trelawney of the Wells* and many other brilliant studies of nineteenth and twentieth century England. He is generally considered the leader of living English playwrights of the older school and his influence in the development of the English stage was officially recognized in 1909, when he was knighted.

**Pinero, Sir Arthur.** Amazons. (*See* Modern drama and opera. [v. 1.] 1911. p. 50.)

For notes on its 1912 revival see Bookman, 39: 430, June, 1913; Harper's weekly, 56: 16, Aug. 24, 1912; Munsey's mag. 47: 986, Sept., 1912, by M. White.

—— Benefit of the doubt. Chic., Dramatic pub. co. $1.25. paper, 50c. (Sergel's acting drama.)

*See also* Modern drama and opera. [v. 1.] 1911. p. 50.

—— Cabinet minister; a play in 4 acts. Bost., W. H. Baker. paper, 50c.

*See also* Modern drama and opera. [v. 1.] 1911. p. 50. Also reviewed in Herrmann, Oscar. Living dramatists. 1905. pp. 32–33.

—— Dandy Dick. Bost., W. H. Baker. paper, 50c. *See also* Modern drama and opera. [v. 1.] 1911. p. 50.

—— Gay Lord Quex. Bost., W. H. Baker. paper, 50c.

*See also* Modern drama and opera. [v. 1.] 1911. p. 50.

—— Lady Bountiful. Bost., W. H. Baker. paper, 50c.

*See also* Modern drama and opera. [v. 1.] 1911. p. 51.

—— Magistrate. Bost., W. H. Baker. paper, 50c.

*See also* Modern drama and opera. [v. 1.] 1911. p. 52.
Reviewed also in Herrmann, Oscar. Living dramatists. 1905. pp. 9–14.

—— Mid-channel; a play in 4 acts. Lond., Heinemann, 1911. 238 p. D. 2s. 6d.; paper, 1s. 6d.

*See also* Modern drama and opera. [v. 1.] 1911. p. 52.

—— "Mind the Paint" girl; a comedy in four acts. Lond., Heinemann, 1913. 243 p. O. 2s. 6d.; 1s. 6d. paper.

Also published in novelized form by Louis Tracy. N. Y., E. J. Clode, 1912. $1.25n. and Grosset and Dunlap, N. Y. 1913. 50c. A stage edition was also published by the Chiswick Press, 1912.

"A study of stage life . . . apparently a comparison picture to 'Trelawney of the Wells' but, unlike the latter, it deals with the conditions of to-day . . . Pinero's purpose is to discuss the advantages and disadvantages of those marriages between Gaiety girls and younger scions of the peerage which have occurred not infrequently in recent years." *Everybody's Mag.*

The characterization and dialogue are good but the play shows much less care in construction than is usual in Pinero's work.

Reviewed in Athenæum, 1913, pt. 1: 599, May 31. 1913; Collier's weekly, 50: 28, Oct. 5, 1912, by A. Ruhl; Everybody's magazine, 27: 668–70, Nov., 1912 (synopsis of plot); Harper's weekly, 56, Aug. 24, 1912, p. 16; 56; Oct. 19, 1912, p. 19; Life, 60: 1812–13, Sept. 19, 1912, by J. S. Metcalfe; McClure's magazine, 40: 63–64, 67, Mar., 1913; Munsey's magazine, 47: 985, Sept., 1912; by M. White.

—— Money spinner.

*See* Modern drama and opera. [v. 1.] 1911. p. 52.
Reviewed also in Archer, William. English dramatists of to-day, 1882, pp. 271–76; Athenæum, 1881, pt. 1: 104, Jan. 15, 1881; Saturday review. 51: 86, Jan. 15, 1881.

—— (The) playgoers; a domestic episode. Lond., (and N. Y.) S. French. 1913. O. 6d. paper.

A stage edition (27 p.) was also printed in 1913 by the Chiswick Press.

—— Preserving Mr. Panmure; a comic play in 4 acts. Lond., Heinemann, 1912. 304 p. S. 2s. 6d.; paper, 1s. 6d.

Also issued by the Dramatic pub. co., Chic., at $1.25; paper, 50 c.

Reviewed in Athenæum, pt. 1, 1911: 107–08, Jan. 28, 1911; and 1912, pt. 2: 228, Aug. 31, 1912; Bookman, 35:173–74, Apr., 1912; Collier's weekly, 48: 34–35, 37; Mar. 16, 1912; Everybody's magazine, 26: 686–88, May, 1912; Life, 59: 546, Mar. 14, 1912, by J. S. Metcalf.

*See also* Modern drama and opera. [v. 1.] 1911, p. 52.

—— Profligate.

Reviewed in Moore, George. Impressions and opinions, 1891. pp. 189–92; Herrmann, Oscar. Living dramatists, 1905. pp. 22–29.

*See also* Modern drama and opera. [v. 1.] 1911. p. 53.

—— Schoolmistress.

*See* Modern drama and opera. [v. 1.] 1911. p. 53.
1913 revival noted in Academy 84: 277, Mar. 1, 1913. Reviewed also in Herrmann, Oscar. Living dramatists, 1905, 1905, pp. 14–15.

—— Second Mrs Tanqueray.

*See* Modern drama and opera. [v. 1.] 1911. p. 53.
1913 revival in London noted in Athenæum, 1913, p. 1, 656, June 14, 1913; Saturday rev., 116: 768–69, June 21, 1913, by John Palmer. Reviewed also in Herrmann, Living dramatists. 1905, pp. 40–46.

—— Sweet Lavender.

*See* Modern drama and opera. [v. 1.] 1911. p. 54.
Reviewed in Moore, George. Impressions and opinions. 1891. pp. 188–89; Herrmann, Oscar. Living dramatists, pp. 21–22.

—— Trelawney of the "Wells"; a comedy in four acts. Chic., Dramatic pub. co. D. $1.25; paper, 50c. (Sergel's acting drama.)

Reviewed also in Howe, P. P. Repertory theatre, 1911. pp. 139–43.
*See* Modern drama and opera. [v. 1.] 1911. p. 54.

—— Widow of Wasdale Head; a play in one act.

Text in Smart Set 93: 63–82, May, 1914.
A romantic play of the period of George the third.
"Though called a fantasy, singularly devoid of imaginative and fantastic clements." *W. L. Courtney.*
Noted in Athenæum, 1912, pt. 2, Oct. 20, 1913.

## CRITICISM.

**Herts, B: Russell.** Pinero (*See* Forum, 47: 494–96, Apr., 1912).

Criticises Pinero as a mere realist without vision and denies his right to higher rank than a clever playwright.

**Howe, P. P.** Dramatic portraits. Lond., Secker, 1913. 6s. (N. Y., Kennerley. $1.50.) Includes section on Pinero.

"There is much that is true and obvious in his criticism of Pinero but the spirit of his estimate is on the whole ungenerous, paltry and unjust, not because he does not allow him credit as a theatrical artificer, but because he laboriously lays too much stress upon minor infelicities of verbal expression and technical execution which are not characteristic of the playwright's work in the mass." *Nation.*
Reviewed in Nation 99: 442, Oct. 8, 1914; Saturday review, 116: 531, Oct. 25, 1913.

**Massee, Will W.** Arthur Wing Pinero. (*See* Herrmann, Oscar. Living dramatists. 1908. p. 1–62.)

Considers him the "Leading author among living English dramatists." Includes bibliography of his plays, 1877–1901, with detailed analyses of the more important ones and brief notes on many others.

**Pinero. Sir Arthur Wing.** Imprudence. (*See* Modern drama and opera. [v. 1.] 1911. p. 56.)

Also reviewed in Archer, William. English dramatists of to-day. 1882. pp. 277–82.

# ROSTAND

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## EDMOND ROSTAND (1868–)

*See also* Norton, C. M., *et al.*, Modern drama and opera. Bost., Boston Book Co., 1911. pp. 58–60.

Edmond Rostand was born at Marseilles, 1868. He gained considerable reputation with his early plays, *Les Romanesques* and *Princesse lointoine*, but his permanent reputation was made by *Cyrano de Bergerac* (1897), which has proved one of the most successful stage plays of recent times and which was admirably presented by Coquelin and (in English) by Richard Mansfield. Sarah Bernhardt in the title role of *L'Aiglon*, met with much success both in France and in her tour of the United States. *Chantecler*, which at first puzzled the critics, who were unable to decide whether it was an allegory, a burlesque or a children's play, has also had successful runs. The French appreciation of Rostand's work was shown by his election, at the unprecedently early age of 33, to the French Academy. Only one of his plays, *La Samaritaine*, has been a real failure, even though, like Stephen Phillips, he is a dramatic poet first and a dramatist second. This high percentage of success is in great part due to the care with which his plays are constructed as well as to his genuine poetic ability and his genuine idealism.

**Rostand, Edmond.** Chantecler, trans. into English verse by J. S. Newberry. N. Y. Duffield. 1911. 391 p.

Reviews of Chantecler: Clark, Barrett H. Continental drama of to-day. 1914. pp. 175–80; Hunt, Elizabeth R. Play of to-day. 1913. pp. 207–14 (Analyzed as a play for children); Sheldon, Caroline. Poet Lore, Jan.–Feb., 1912, 23: 74–8.

For other references *see* Modern drama and opera, 1911. p. 58.

—— Cyrano de Bergerac.

Reviewed in Clark, Barrett H., Continental drama of to-day. 1914. pp. 168–75; Crawford, Virginia M., Studies in foreign literature. 1908. [1899.] pp. 27–48.

For reviews of Damrosch and Henderson opera based on *Cyrano de Bergerac*, *see* Current opinion, April, 1913, 54: 295–96; Independent, May 1, 1913, 74: 965–67; Literary digest, Mar. 15, 1913, 46: 572–75; Nation, Mar. 6, 1913; Theatre, April, 1913, 17: 106–07.

For other references *see* Modern drama and opera. 1911. p. 58.

—— Romancers. Bost.. Baker, n. d. 25c. paper.

A version of "The fantasticks" (*see* Modern drama and opera. 1911. p. 58).

### CRITICISM.

**Chesterton, Gilbert Keith.** Rostand. (*In his* Five types; a book of essays. N. Y. Holt. 1911. p. 78–82.)

**Clark, Barrett H.** Rostand (*In his* Continental drama of to-day. 1911. pp. 165–80.)

Analytic outline for study.

**Edmonds, Mary Ames.** Fisher of the moon; an appreciation of Edmond Rostand. Forum, April, 1914, 51: 592–604.

"He is interested primarily in ideas; in thought rather than in persons. . . . This does not mean that his people are mere puppets — christened abstractions. They are mostly, on the contrary, admirably executed portraits; but their appeal is intellectual and spiritual rather than human and personal."

Includes brief characterizations of Rostand's plays from *Les romanesques* to *Chantecler*.

# SCHNITZLER

## A BIBLIOGRAPHY

### TRANSLATIONS, PRODUCTIONS, AND CRITICISM IN ENGLISH

**Compiled by Professor Archibald Henderson, M.A., Ph.D., University of North Carolina.**

### ARTHUR SCHNITZLER (1862–)

On May 15, 1862, was born this, the leading Austrian dramatist of to-day. His father was a famous physician; and he himself received his degree as doctor of medicine in 1885. From 1886 to 1888 he saw active hospital service, and since 1888 has enjoyed an extensive private practice in Vienna. An experienced pathologist, he is likewise a clever psychologist. In 1908 the Grillparzer Prize was awarded him. Short stories and novels, as well as dramas, are equally the work of this literary adept. His dramas, in chronological order, are as follows: *Das Märchen*, (1895); *Anatol*, (1895); *Liebelei*, (1896); *Freiwild*, (1897); *Das Vermächtnis*, (1899); *Drei Einakter: Der Grüne Kakadu, Paracelsus, Die Gefährtin*, (1899); *Der Schleier der Beatrice*, (1900); *Lebendige Stunden: Lebendige Stunden, Die Frau mit dem Dolche, Die Letzten Masken, Literatur*, (1902); *Reigen* (1903); *Der Einsame Weg*, (1904); *Zwischenspiel*, (1905); *Der Ruf des Lebens*, (1906); *Marionetten: Der Puppenspieler, Der Tapfere Cassian, Zum Grossen Wurstel*, (1906); *Komtesse Mizzi*, (1909); *Der Junge Medardus*, (1910).

Arthur Schnitzler is a master of the one-act form of drama; and his most popular success has been *Anatol*. The play of his which has left the most permanent impression is the tragedy in three acts, *Liebelei*. In the extended five-act drama, Schnitzler has not won genuine success.

### I. WORKS.

**Anatol**, (1895), a sequence of dialogues by Arthur Schnitzler, paraphrased for the English stage by Granville Barker, London. Sidgwick & Jackson, Ltd., 1911.

Reviewed in Athenæum, 1911, 1: 315, Mar. 18; Saturday Rev., 111: 246, Feb. 25, 1911; Spectator, 106: 327, Mar. 4, 1911.

—— N. Y. Mitchell Kennerly. 1911.

Reviewed in Bookman, N. Y. 34: 205 Oct. 1911; N. Y. Times Review of Books, Aug. 13, 1911.

**Scenes from Anatol** (text). "Green Book Magazine," 8: 818–24, Nov. 1912.

**Light o' Love (Liebelei)**. Translated by B. Q. Morgan. "The Drama," No. 7: 14–77, August, 1912.

**The Legacy (Das Vermächtnis)** 1899. English translation in "Poet Lore," 22: 241–308. July-August,

1911. Also published in book form, in series of "Poet Lore" Plays. Sketch in "N. Y. Dramatic News," 55: 25, Mar. 23, 1912.

**The Duke and the Actress.** (**Der Grune Kakadu,** 1909.) English translation in "Poet Lore," 21: 257–84, Jl.- Aug. 1910. Also published in book form, in series of "Poet Lore" Plays.

**The Wife** (**Die Gefahrtin,** 1899). Translation, in abbreviated form, in "Current Literature," Nov. 1905, 39: 553–6.

**Living Hours** (**Lebendige Stunden,** 1902). English translation in "Poet Lore," 17: 36–45, Mr., 1906. Also published in book form, in series of "Poet Lore" Plays. English translation entitled "Vital Moments" in "The International," 3: 7–9, 16, Dec., 1910.

**The Lady with the Dagger.** (**Die Frau mit dem Dolche,** 1902.) English translation in "Poet Lore," 15: 1–17, Summer No., 1904. Also published in book form, in series of "Poet Lore" Plays.

**The Woman with the Dagger.** English translation in "The International," 4: 92–4, Nov., 1911.

**The Woman with the Dagger.** English translation in "Fortnightly Review," 91: 1179–91, Je., 1909.

**Blind Man's Brother.** English translation in "Canadian Magazine," 40: 452–66, Sept., 1913.

**Three Plays:** *The Green Cockatoo, The Mate, Paracelsus.* Translated into English by Horace B. Samuel. A. C. McClurg & Co., Chicago. Gay and Hancock, London. 1913.

Reviewed in Bookman (London), 44: 256, Sept., 1913.

**Professor Bernhardi: a comedy.** Adapted in English by Mrs. Emil Pohli. Paul Elder and Co., San Francisco. 1913.

## II. PORTRAITS.

**Current Literature,** 39: 552, Nov., 1905.
**Bookman, N. Y.,** 25: 7, Mar., 1907.
—— **N. Y.,** 30: 501, Jan., 1910.
—— **N. Y.,** 33: 623, Aug., 1911.
**N. Y. Dramatic Mirror,** 68: 12, Dec. 11, 1912.
**Theatre, N. Y.,** 16: 5, Jl., 1912.
—— **N. Y.,** 106: Oct., 1912.

## III. PRODUCTIONS.

**Das Märchen,** 1895. Produced in unpublished English version of C. E. Wheeler and H. G. Barker, by the Adelphi Society at the Little Theatre, London, Feb., 1912. Accounts in "Academy," 82: 146–7, Feb. 3, 1912; "Saturday Review," 113: 138–9, Feb. 3, 1912.

"The play is a powerful one,— the characters are drawn with a subtle harmony which is never conspicuous, but which is art. There are no glaringly preposterous discrepancies of situation or character calculated to arouse the popular sense of humour; no mock heroics; there is no sickly sentimentality."
— *Academy.*

**Anatol,** 1895. Produced at the Palace Theatre, London, Mar., 1911. Account in "Academy," 80: 268, Mar., 4, 1911.

——. Produced at the Little Theatre, London, Mar., 1911. Accounts in "Illustrated London News," 138: 370, Mar., 18, 1911; Amer. ed. 48: 434, Ap., 1911; "Saturday Review," 111: 246, Feb. 25, 1911.

——. The drama in London. By G. C. A. Jonson. "The Drama," No. 2, pp. 172–3, May, 1911.

**The "Affairs" of Anatol.** Produced at the Little Theatre, N. Y., Oct., 1912. Accounts and illustrations in "Life" (J. S. Metcalfe), 60: 2050, Oct. 24, 1912; "Munsey," (M White, Jr.), 48: 527, Dec., 1912; "Collier's" (A. Ruhl), with pictures of scenes, 50: 18, 34, Nov. 2, 1912; "Theatre" (E. E. Von Baur), illustrated, 16: 106, 108, 110, Oct., 1912; "Dramatic Mirror," 68: 6, Oct. 16, 1912; Sketch in "N. Y. Dramatic News," 56: 19, Oct. 19, 1912; Scenes from (pictures). "N. Y. Dramatic Mirror," 68: Nov. 6, 1912, 2; 68, Dec. 4, 1912, 3; "Harper's Weekly," 55: Oct. 26, 1912, 19; "Leslie's Weekly," 115: 297, Nov. 14, 1912; "Theatre," 16: Nov., 1912.

"It reveals, at any rate, a very delicate and charming, if slightly esoteric, sort of art — one of those entertainments which it is at least one of the functions of such a play-house as the Little Theatre now and then to provide." — *Collier's.*

**Flirtation (Liebelei** 1896). First produced in the United States, in the unpublished translation of Grace Isabel Colbron, at the Berkeley Lyceum Theatre, N. Y., by the Progressive Stage Society, Feb. 19, 1905.

**The Reckoning. (Liebelei.)** Produced by Katherine Grey at the Berkeley Lyceum Theatre, N. Y., in the unpublished translation of Grace Isabel Colbron, Feb. 12, 1907.

**Light o' Love. (Liebelei.)** Produced at His Majesty's Theatre, London, May, 1909. Account in "Illustrated London News," 134: 740, May 22, 1909.

**Liebelei.** Produced at the Irving Place Theatre, N. Y., Nov., 1912. Account in "N. Y. Dramatic Mirror," 68: 7, Dec. 4, 1912.

"The deeper element in Schnitzler's work which has won me, despite the shocking erotics of 'Reigen,' the graceful lewdness of 'Anatol,' the satirical contempt of 'Literatur,' is his sincere, affecting sympathy for the tragedy of the frail, young creatures so irresistibly projected, so inevitably embodied, in 'The Fairy Tale,' 'The Legacy,' and 'Light o' Love.' These are the three plays that justify Schnitzler's title of world-dramatist and align him with the serious social dramatists of our age, headed by Ibsen, Björnson, Hauptmann, Sudermann, Shaw, and Brieux. In a sense, his whole dramatic contribution resolves itself into a study of the erotic emotions of sex, and the temperamental reactions therefrom of the male and the female of the species. — Here are real social problems vital to our own day and vital in the civilization of the future." — *Archibald Henderson* in *North American Review.*

**The Green Cockatoo. (Der Grune Kakadu,** 1899.) Produced, under management of Mr. and Mrs. H. G. Fiske, at Lyceum Theatre, N. Y., Ap. 11, 1910. Accounts in "Dramatic Mirror," 63: 7, Ap. 23, 1910; "Theatre," II: XXIX, May, 1910; "Bookman" (C. Hamilton), 31: 418, Je., 1910.

"Arthur Schnitzler is the cleverest dramatist writing in Austria today. — His dominant quality is a sinister and somewhat cynical worldly-wisdom, incisive, experienced, discom-

forting. . . .'The Green Cockatoo' . . . is merely a theatric *tour de force*. . . . But the little piece is spirited, and is brilliant in detail." —*C. Hamilton in Bookman.*

**In the Hospital.** (**Die letzten Masken,** 1902.) Produced, under Vedrenne-Barker management, at Court Theatre, London, Feb. 28, 1905. Account in "The Court Theatre," 1904–1907, by Desmond Marthy (A. H. Bullen, London, 1907), pp. 26, 132.

**Literature.** (**Literatur,** 1902.) Produced at Madison Square Theatre, N. Y., Jan. 13, 1908.

*Literatur* was often given in German at the Irving Place Theatre, N. Y. During her American engagement in 1905, Mme. Charlotte Wiehe gave *The Farewell Supper* as *Souper d'Adieu* in French. Prior to the production of *Light o' Love* at the Afternoon Theatre, London, in 1909, two of Schnitzler's one act pieces were produced by the New Stage Club.

**Professor Bernhardi: a comedy in three acts.** Produced in German at the Irving Place theatre, N. Y., Jan. 21, 1914.

## IV. CRITICISM.

**Masks and Minstrels of New Germany.** By P. Pollard. J. W. Luce and Co., Boston, 1911. Chap. 14, pp. 265–283, is entitled "Vienna's Essence: Schnitzler."

Reviewed in Bookman 33: 544–6, Jl., 1911; Nation, 93: 399, Oct. 26, 1911; N. Y. Times, 16: 299, May 14, 1911; Sat. Review, 112: sup. 6, Nov. 4, 1911; Current Literature, 51: 435, Oct. 1911. The Mirror (W. M. Reedy), The Call (E. Björkman); Springfield Republican.

"The Austrian drama of today is typified in the art of Arthur Schnitzler. In his work were all the qualities which marked the contrast between the Viennese temper and the German. Where Berlin insisted on truth, at the expense of beauty, Vienna preferred beauty to everything else. As in its Court and its lesser circles Vienna stands for all the aristocratic refinements, so the gestures and tones of the most sophisticated intelligence, of the most patrician outlook, are the paramount concerns in Viennese art. All these gestures, tones, and point of view have been simply the proper appointments for the lovely women, the sensuous music, and the enchanting cuisine for which Vienna has long been rightly famous. All that rises out of that air has had fascination, grace, insinuation, and intrigue. Neither tremendous passion nor tremendous problems have stirred, to all appearances, those polite artists of Vienna. Passion might be there, but what was to be artistically expressed was, rather the witty or ironically mournful surfaces of passion. Under the almost diabolically clever flippancies in dialogue there may be tragedy; but neither in life nor art is it good form, in Vienna, to let so middle-class an article as tragedy appear naked."— *Pollard.*

**Modern Dramatists.** By A. Dukes. Frank Palmer, London, 1911. Ch. H. Sergel, Chicago, 1912. Under "Austria," chapter on Schnitzler, pp. 151–9.

Reviewed in Bellman, 12: 499, Apr., 20, 1912; Nation, 94: 396, Apr. 18, 1912.; N. Y. Times, 17: 157, Mar. 24, 1912.

"Schnitzler has gone no further dramatically than *Anatol* and *Liebelei.* — One can have too much of the twilight mood, the Viennese lover and his mistress, the melancholy and the grace. — He has never made his way out of the half-world into the real world. But among the dramatists of the half-world he is supreme." —*A. Dukes.*

**Arthur Schnitzler, the Austrian Hauptmann.** "Current Literature," 39: 552, Nov., 1905.

**The Plays of Arthur Schnitzler.** "Bookman" (N. Y.), 25: 7, Mar., 1907.

"In Germany this young Viennese ranks as playwright with the two great matadors of the German stage, Sudermann and Hauptmann. — His plays hold a place in the repertoire of all German theatres very little behind the works of Ibsen, Sudermann, and Hauptmann; a Schnitzler first night is one of the events of the literary season in the larger cities. His plays when published in book form, fall in line, in point of sales, with the published plays of his great rivals. . . . German critics claim that the most notable quality of Schnitzler's work, both as dramatist and novelist, is his remarkable knowledge of feminine psychology. Possibly his profession has something to do with this. A physician has more opportunities to study the heart and mind of women at close range than have most other men. If a physician is a poet as well, he may be expected to handle the subject as one who knows."

**Arthur Schnitzler.** By H. B. Samuel. "Fortnightly Review," 93: 447–62, Mar., 1910. Same essay in "Modernities," N. Y. Dutton, 1914, pp. 161–95.

"It seems to us that the essence of his merit lies in the fact that he handles problems neither as ends in themselves, as do the more advanced of our own dramatists, nor yet, like Sudermann, as mere pegs on which to hang violently theatrical stage effects. Some problem may constitute the center of most of his plays; yet, with a few exceptions, this problem is not presented too nakedly or without sufficient relief. Each problem is bathed in an artistic atmosphere and each character in the picture limned with the most subtle psychology. It is true that, as has already been pointed, out, many of the acts in his longer dramas exhibit too strong a tendency to form self-independent pictures; yet it is this defect which forms the chief charm of his one-acters. — It is true that the ethics of these plays, with their chronic and inevitable intrigues, may strike the English mind as somewhat unusual; yet Schnitzler enjoys the reputation of being the most brilliant and accurate portrayerof contemporary Viennese life." — *H. B. Samuel.*

**Sketch.** "Bookman," 33: 623, Aug., 1911.

**A Dramatist of the Twilight Soul.** "Current Literature," 51: 670–2, Dec., 1911.

"The cynical genius, half sad, half gay, of Arthur Schnitzler, who invades with the weapon of psychology the twilight of the soul. . . . Arthur Schnitzler has stood for more than one decade at the head of the Austrian school of playwrights, he ranks as a veteran of the German stage and is a favorite in Berlin. — The essential genius of the man, his curious psychology, his subtle, brilliant, yet melancholy gift of analysis — these remain beyond our grasp. Like Maupassant, he is obsessed with sex, yet it is without illusion. Like Maupassant, he is enamoured of death. His phrases, like Maupassant's, are polished and piquant. Even in his own land he is considered more French than German. — In short Arthur Schnitzler may undoubtedly be called one of the few world-figures in modern drama."

**Arthur Schnitzler.** By P. H. Grummann. "Poet Lore," 23: 25–41, Jan.–Feb., 1912.

"In Schnitzler we have a keen, scientifically trained man, who turns his ability as a diagnostician loose upon his environment, and records what he sees. Since Vienna is his environment and since he is interested in moral problems, the erotic element occupies a large place in his works. His attitude has been termed cynical — an opinion which is scarcely correct. He is objective in agreement with the naturalistic point of view. . . He is not the flippant dandy of literature as some have supposed, but a man who takes his art and himself seriously." — *P. H. Grummann.*

**Arthur Schnitzler.** By B. Q. Morgan. "Drama," No. 7: 3–13, Aug., 1912.

"Nothing is more characteristic of Schnitzler than the one-act piece. As there are some novelists who are at their best only in the short-story, such as Kipling in English, Maupassant in French, Rosegger in German, so there may be dramatists who should restrict themselves to the short play. Schnitzler appears to be one of these. — His art is not monumental enough for the large sweep of a great tragedy. His chosen field is the sparkling, witty dialog. He uses this for all purposes: not merely to create atmosphere and characterize subtly fine shades of personality, but also to outline stroke by stroke a dramatic setting and accompany a dramatic episode."—*B. Q. Morgan.*

**Arthur Schnitzler.** By Archibald Henderson. "North American Review," 196: 635–45, Nov., 1912.

"Schnitzler is, fundamentally, a dramatist who celebrates the 'moment and the moment's monument.' He functions most effectively in the one-act play, fittest *locale* for mood, temperament, and atmosphere. In the intricacies of the three-act drama Schnitzler has also been successful in finding himself. Beyond that limit he loses both his audience and himself in the vagueness of over-elaboration and the confusion of hyper-complication. His art is impressionistic and delicate — instinct with feminine grace and intuition, slightly satirical, softly melancholy. It is Vienna crossed with Paris, Wilde fortified with Ibsen. No other dramatist, it has been aptly said, has written tragedy with so light a hand or comedy with so ironically pathetic a smile."—*Archibald Henderson.*

**The Work of Arthur Schnitzler.** By Amelia von Ende. "Theatre," 16: xi, Jl., 1912.

"The Austrian temperament with its curious blend of light-heartedness and world-weariness, of flippant pessimism and decadent elegance determines the personalities and work of Arthur Schnitzler. Schnitzler the physician has had an extraordinary opportunity to study humanity and its abnormal conditions and naturally leans towards the pathological."
*Amelia Von Ende.*

**A Bibliography of Arthur Schnitzler.** Compiled by Archibald Henderson. "Bulletin of Bibliography," 7: 155–6, Oct., 1913.

**The plays of Arthur Schnitzler.** By Florence G. Jenney. "The Colonnade," Sept., 1914.

**The changing drama.** By Archibald Henderson. N. Y., Holt, 1914. 309 p.

Estimates position and work of Schnitzler in the modern movement.

# SHAW

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## GEORGE BERNARD SHAW (1856–)

*See also* Norton, C. M., *et al.*, Modern drama and opera. Bost., Boston Book Co., 1911. pp. 61–66.

George Bernard Shaw was born in Dublin in 1856. In 1876 he came to London, where he has resided ever since. Beginning as an art critic he gradually devoted more and more attention to dramatic criticism and served for several years as chief dramatic critic of the *Saturday Review*. Many of his pungent articles in this periodical were afterward reprinted in his *Dramatic opinions and essays* (2 v. N. Y. 1906). He has written four fairly successful novels, The *Irrational knot, Love among the artists, Cashel Byron's profession* and *An unsocial socialist*. He is prominent in socialist circles both as a speaker and writer, but it is as a dramatist that he is best known. Fearless, a foe to all that savors of convention in art, customs or religion, his work has stirred up a controversy which is scarcely less acute than in the case of Ibsen and his early critics. In his stage technique he is the very antithesis of Pinero and his theories. Though his dramas in many cases flout all stage conventions of the past, no one can deny their effectiveness as stimulators of thought on the problems with which they deal or the brilliant wit which is so prominent in most of them. Whether, as his detractors assert, Shaw is conspicuous because of his skilful iconoclasm, which by its very destructiveness compels the attention of all who believe in an established order of things, and whose very violence is opposed to permanence in his work, or whether, as his admirers insist, he is a constructive as well as destructive force, clearing off the useless in the old order to make room for better social and moral development in the future, no study of contemporary drama is complete without a consideration of his work. The literature relating to Shaw and his varied activities is extensive and, because of his versatility and his active interest in current social movement, is rapidly increasing. Only a representative list of references can be included here. Many others are included in the annual volumes of Mr. Frederick W. Faxon's *Dramatic Index* (*Boston Book Co.*).

**Shaw, George Bernard.** Plays. 17 vols. N. Y., Brentano's. $20. Leather.

1. Widower's houses.
2. Philanderer.
3. Mrs. Warren's profession.
4. Arms and the man.
5. Candida.
6. You never can tell.
7. Admirable Bashville.
8. Devil's disciple.

9. Cæsar and Cleopatra.
10. Captain Brassbound's conversion.
11. Man and superman.
12. John Bull's other island.
13. Major Barbara.
14. Man of destiny, and How he lied to her husband.
15. Doctor's dilemma.
16. Getting married.
17. Showing up of Blanco Posnet.

Each of these plays may be purchased separately in paper wrappers at 40 cents net each. Also published by Constable. Lond., at 2s. each net (1s. 6d. paper).

—— Three plays for Puritans.

Also published by Constable, Lond., 6s.
*See* Modern drama and opera. [v. 1.] 1911. p. 61.

—— Androcles and the lion.

Text in Everybody's magazine, 31: 289–311, Sept., 1914.
A burlesque on the period of Christian martyrdom in Rome. Opinion is divided as to whether it is an attack on Christian practice as opposed to the true theory of Christianity or whether it is an attack on early Christianity itself. First puduced in London in 1913.
Reviewed in Academy, 85: 310–11, Sept. 6, 1913; Athenæum, 1913, pt. 2, 236, Sept. 6, 1913; British rev., 4: 139–43, Oct., 1913, by J. E. H. Terry; Collier's weekly, Oct. 4, 1913, p. 52; Current opinion, 55: 330–31, Nov., 1913; Literary digest, 47: 525–26, Sept. 27, 1913; Saturday rev., 116: 293–94, Sept. 6, 1913.

—— Cæsar and Cleopatra.

Another burlesque on ancient history in which classical figures are given a modern atmosphere with highly ludicrous results.
The Forbes Robertson revival of 1913 is noted in Academy, 84: 530–31, Apr. 26, 1913, by Daniel Figgis; and Saturday rev., 115: 484–85, Apr. 19, 1913, by John Palmer.
*Also see* Chandler, F. W. Aspects of Modern drama. 1914. pp. 402–04; Montague, C. E., Dramatic values. 1911. pp. 85–87; and Henderson, Archibald, George Bernard Shaw. 1911. pp. 331–38.

—— Candida.

Reviewed in Chandler, F. W. Aspects of Modern drama. 1914. pp. 116–19, 413–14 *et passim;* Living age, 5: 292–93, by E. Storer. (Reprinted from British review, 5: 251–64, Feb., 1914); Henderson, Archibald, Geo. Bernard Shaw. 1911. pp. 342–49; Howe, P. P., Dramatic portraits. 1913. p. 140; Living age, 274: 781–84, Sept. 28, 1912, by George Lawther (reprinted from Oxford and Cambridge rev., no. 20: 168–80, June, 1912); Montague, C. E., Dramatic values, 1911, pp. 76–78.

*See also* Modern drama and opera. [v. 1.] 1911. p. 62.

—— Captain Brassbound's conversion.

Reviewed in Chandler, F. W. Aspects of Modern drama. 1914. pp. 404–05; Henderson, Archibald, George Bernard Shaw. 1911. p. 328–31; 1912 revival noted in Academy, 83: 547, Oct. 26, 1912; Athenæum, 1912, pt. 2: 455, Oct. 19, 1912; Oxford and Cambridge rev., no. 26: 32–37, Dec., 1912; Montague, C. E., Dramatic values. 1911. pp. 87–89.
*See also* Modern drama and opera. [v. 1.] 1911. p. 62.

—— Dark lady of the sonnets.

For text *see* Misalliance. For references to reviews *see* Modern drama and opera. [v. 1.] 1911. p. 66. A lengthy review also appeared in the Boston *Transcript* of Nov. 15, 1913.

—— Fanny's first play.

A "play within a play" in which Shaw pays his respects to contemporary drama and dramatic critics. Produced in 1912.
For text *see* Misalliance.

Reviewed in Book news, 32: 178–79, Nov., 1913; Chandler, F. W. Aspects of modern drama. 1914. pp. 417, 419; Collier's weekly, Oct. 5, 1912, p. 50, Oct. 12, 1912, p. 24, 26; Current literature, 53: 562–69, Nov., 1912; Everybody's magazine, 27: 808–12, Dec., 1912, by Cosmo Hamilton; Hearst's magazine, 22: 143–54, Nov., 1912; McClure's magazine, 40: 64–66, March, 1913; Munsey's magazine, 48: 352–53, Nov., 1912, by M. White, Jr.

—— (The) great Catharine.

Text in Everybody's magazine, 31: 193–212, Feb , 1915. A 1913 production which has not met with much favor from critics.
"Embodies Mr. Shaw's exuberant and diverting notion of a veneered and barbaric court; an empress of manifold wit and wisdom and of half ardent and half-playful temper and of the adventures that a highly conventionalized and domesticated English officer undergoes with such a sovereign and in such a world." *Boston Transcript.*
Reviewed in Academy 85: 665, Nov. 22, 1913; Athenæum, 1913, pt. 2: 604, Nov. 22, 1913; Saturday rev., 116: Nov. 22, 1913, by John Palmer.

—— John Bull's other island, with a preface for politicians. N. Y., Brentano's. 1913. 126 p. 40 cents net.

Published also by Constable, Lond., at 2s. net (1s. 6d. paper); and (text only) 6d. paper.
Reviewed in Chandler, F. W. Aspects of modern drama. 1914, 416, 420; Henderson, Archibald. George Bernard Shaw. 1911. pp. 370–80: Montague, C. E., Dramatic values. 1911. pp. 90–92.
For other editions see p. 110; also Modern drama and opera. [v. 1]. 1911. p. 61.

—— Misalliance; Dark lady of the sonnets; and Fanny's first play with a preface on parent and children. N. Y., Brentano's. 1914. 126 + 245 p. D. $1.50.

"In *Misalliance*, Woman at the behest of the Life Force, is still pursuing Man as she has been doing in Showland any time these twenty years." *F. M. Colby.*
The preface treats with ostensible finality many problems concerning which there is much room left for discussion even after the preface is read, but it is an interesting example of Shavian philosophy.
Reviewed in Athenæum, 1914, pt. 1: 771, May 30, 1914; North American review, 200: 147–52, July, 1914, by F. M. Colby; Dial, 57: 74–76, Aug. 14, 1914, by G. B. Donlin (Rev. of preface).

—— Mrs. Warren's profession.

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. pp. 408–09; Current literature, 53: 88–90, July, 1912; Henderson, Archibald, George Bernard Shaw. 1911. pp. 300–04; McClure's magazine, 38: 684–94, Apr., 1912.
*See also* Modern drama and opera. [v. 1.] 1911. p. 63.

—— Overruled; a comedy of matrimonial holidays.

Text in Hearst's Magazine, 23: 681–96. (Also in English Review, 14: 179–97, May, 1913.)
"Consists of conversational contretemps, self-revelation and satire upon conjugal ennui between two husbands and two wives, philandering at cross-purposes and in differentiated moods. It affords a half-hour of shrewd and witty chatter." *Boston Transcript.*

—— Passion, poison and petrifaction; or, the fatal gazogene. N. Y., H. B. Claflin co. [1905]. 11 p. O. P.

Also published in Harry Furniss's Annual. 1905 Lond. pp. 11–24. The Claflin edition was issued for copyright purposes and is practically unobtainable. Interest in the sketch which the Boston *Transcript* of Jan. 10, 1914, characterizes as "The broadest kind of farce. . . . Pure fun from start to drop of curtain," has recently been aroused through the sale of the manuscript in the Hoe sale of 1911. The best sketch is the Boston *Transcript* article referred to above.

—— Philanderer.

The 1914 revival is reviewed in American magazine, 77: Jan., 1914, p. 104, by W. P. Eaton; Bookman, 38: 610–11, Feb., 1914, by Cosmo Hamilton; Collier's weekly, 52: Feb. 21, 1914, p. 24; Harper's weekly, 58: 22, Jan. 17, 1914; Independent, 77: 59; Jan. 12, 1914; Nation, 98: 17–18, Jan. 1, 1914; Outlook, 106: 391, Feb. 21, 1914.

*See also* Modern drama and opera. [v. 1.] 1911. p. 63, and Chandler, F. W. Aspects of modern drama. 1914. p. 414–15, Henderson, Archibald, George Bernard Shaw. 1911. pp. 295–300.

—— Press cuttings. N. Y., Brentano's. 1913. 45 p. D. 40 c. n. (paper).

Published also by Constable, Lond., 1s. net. (paper).

A one-act farce.

"Like a French *revue* it is all about 'live issues' — that is, topics which will presently be dead. . . . Brief spasms of action open and close whole sessions of static talk and nearly all the action and the talk are good fun. . . . Mr. Shaw's satire had never before been quite so much like an acid that eats, or could eat, into anything equally well." *C. E. Montague.*

Reviewed in C. E. Montague, Dramatic values. 1911. pp. 92–94; and Henderson, Archibald, George Bernard Shaw. 1911. pp. 398–402.

—— Pygmalion.

Text in Everybody's magazine, 31: 577–612, Nov., 1914. First produced in Vienna, Oct., 1913. Early publication in book form announced by Brentano's, N. Y.

"*Pygmalion* is mainly amusement and intellectual stimulation. It offers no propaganda. It has no moral, unless it be the old one that the rank is but the guinea stamp. . . . Mr. Shaw shows a flower girl in process of growing into a duchess. . . . It is the simple method of learning to speak like a duchess. As one speaks, so one is." *Boston Transcript*, Nov. 15, 1913.

Reviewed in Athenæum, 1914, pt. 1: 567, Apr. 18, 1914; Boston transcript, Oct. 28, 1914; Current opinion, 56: 30–31, 358–59, Jan., May, 1914; Fortnightly review, 101: 120–32, May, 1914; Munsey's magazine, 52: 528–33, Aug., 1913; Literary digest, 48: 1180, May 16, 1914; Nation, 98: 373, 581–82, Apr. 2, May 14, 1914.

—— Shewing up of Blanco Posnet.

Reviewed in Burton, Richard, Little essays in literature. 1914. pp. 302–06; Munsey's magazine, 46: 589–90, Jan., 1912, by Matthew White, Jr.; Henderson, Archibald, George Bernard Shaw, 1911. pp. 395–98.

For editions *see* p. 110 and Modern drama and opera. [v. 1.] 1911. p. 61; for other reviews *see* Modern drama and opera. [v. 1.] 1911. p. 63.

—— Quintessence of Ibsenism . . . now completed to the death of Ibsen. N. Y., Brentano's. 1913. 240 p.

"Includes additional chapters on Ibsen's last 4 plays; the technical novelty of these plays and the need of an Ibsen theatre."

Noted in Athenæum, 1913, pt. 2: 235, Sept. 6, 1913.

## CRITICISM.

*(Including acted but unpublished plays.)*

*See also* Norton, C. N. *et al.* Modern drama and opera. [v. 1.] 1911. pp. 64–66.

**Bernard Shaw's** drawn battle with Paris. (*See* Current literature, 53: 88–90, July, 1912.)

Review of Parisian productions of *Mrs. Warren's profession.* Insists that the real novelty of Shaw's work makes him hard for a French audience to estimate accurately."

**Burton, Richard.** St. Augustine and Bernard Shaw. (*See his* Little essays in literature, 1914. pp. 302–06.)

A review of the *Shewing up of Blanco Posnet* in which the author asserts that both Augustine and Shaw "are only engaged with two sides of the same desire, conception: ideal: growth toward the highest, which is God."

—— Shaw's wisdom. (*See his* Little essays in literature. 1914. pp. 229–33.)

Review of Mrs. Shaw's compilation, *Wisdom of Bernard Shaw.* Praises Shaw as a mental invigorator.

**Chandler, Frank Wadleigh.** Drama of satire; Shaw. (*See his* Aspects of modern drama. 1914. pp. 398–421.)

"If Shaw in his doctrine be far from affording us ultimate truth, and if, in his art, he be often grotesque and never poetic, he is none the less brilliant in wit and tonic in thought, a master of the drama of satire."

The section includes analyses and summaries of many individual plays. Other scattered comments may be found by consulting the index to the volume.

**Duffy, Rev. P. Gavan.** Shavian religion. (*See* Century magazine, 87: 908–14, Apr., 1914.)

Considers Shaw's work a real contribution to constructive religion in its insistence on harmony of theory and practice and in his stimulation of self-examination.

**Dukes, Ashley.** Bernard Shaw. (*See his* Modern dramatists. 1911. pp. 120–35.)

"Shaw's service to drama is first and foremost the revelation of a personality engaged in criticism of life. With one passion and much wit he has given this criticism dramatic force. Secondly he has created more vivid individual types than any other living author."

**Grierson, F.** George Bernard Shaw. *See his* Invincible alliance and other essays. N. Y., John Lane. 1913. pp. 160–66.

"Mr. Shaw's weakness lies in the intellectuality of his wit. He can tear down but he cannot construct: he can scatter but he cannot concentrate, and the instruction he affords is rarely in proportion to the amusement."

**Hamon, Augustin.** Technique of Bernard Shaw's plays. Lond., C. W. Daniel. 1912. 70 p. D. 2s. net.

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**Henderson, Archibald.** Bernard Shaw. (*See his* Interpreters of life and the modern spirit. 1911. pp. 287–331.)

"The most versatile and cosmopolitan genius in the drama of ideas that Great Britain has yet produced. . . . He is a penetrating and astute critic of contemporary civilization. . . . The note of his art is capitally moralistic; and he tempers the bitterness of the disillusioning dose with the effervescent appetizer of his brilliant wit."

—— Dramas of Shaw. (*See his* European dramatists. 1913. pp. 321–61.)

Reprinted in revised form from his *Interpreters of life*. 1911.

—— George Bernard Shaw; his life and works, a critical biography. London, Hutchinson & Co., 1911. Cinn., Stewart & Kidd. 1911. p. 22+ 528 p. $5 net.

The fullest and most intimate study of Shaw and his influence on dramatic art and contemporary morals. The authorized biography.

Includes full treatment of Shaw's other personal and literary activities, and detailed comments on all of Shaw's plays up to the date of publication of the book.

"We cannot praise Mr. Henderson too highly. We know of nothing in the literature of biography that is so exhaustively complete." *Westminster Gazette* (London).

Reviewed in Book news, 30: 629–30, May, 1912, by Montrose Moses; Nation, 94: 155–57, Feb. 15, 1912, by O. W. Firkins; Sewanee rev., 20: 509–11, Oct. 1912, by L. W. Miles; Dial, Feb. 16, 1912; Neue Freie Presse (Vienna), Oct. 26, 1911; Life, Jan. 18, 1912; Bookman (N. Y.), Dec., 1911; Independent Nov. 16, 1911.

—— George Bernard Shaw. (*See* North American Review, June 7, 1907.)

—— George Bernard Shaw. (*See* Deutsche Revue, August, 1907.)

In German.

—— The Real Bernard Shaw. (*See* Munsey's Magazine, January, 1908.)

Reviewed in Bühne und Welt, Dec. 15, 1908.

—— Bernard Shaw: the Dramatist. (*See* Finsk Tidskrift, Helsingfors, June, 11.)

In Swedish. Same article, in German, in Deutsche Revue, June, 1911.

—— *The Career of Bernard Shaw.* With numerous illustrations (*See* The Arena, January, 1909).

Reprinted in English from same article in French, "La Carrière de Bernard Shaw", in La Société Nouvelle (Ghent and Paris), May 1908. Fully reviewed in N. Y. Times, Nov. 1, 1908.

—— The Changing Drama. N. Y., Holt. 1914. London, G. Richards. 1915. pp. 309.

Contains detailed study of Shaw's art as a dramatist and his contribution to dramatic technic.

**Howe, P. P.** Bernard Shaw. (*See his* Dramatic portraits. 1913. pp. 133–62.)

"Shaw is only 'the most nearly major among the minor English dramatists.' He demolishes pretty effectually Shaw's claim to be considered a theatrical reformer or an artistic workman." *Nation.*

**Huneker, James.** Quintessence of Shaw. (*See his* Iconoclasts. 1905. pp. 233–68.)

A friendly general essay with notes on several plays, particularly *Candida*, which he considers "the very quintessence of her creator."

**Montague, C. E.** Some plays of Mr. G. B. Shaw. (*See his* Dramatic values. 1911. pp. 75–99.)

"Mr. Shaw is one of the cyclonic kind of talents that charge through their time as an express train tears through country stations. . . . The common difficulty of finding a continuous and coherent philosophy or comment on life in Mr. Shaw's writings is justly traced by Mr. Chesterton to the combination of this lifelong positiveness and finality of assertion with a lifelong capacity for growth and change of view."

**Palmer, John.** G. B. Shaw, Harlequin or patriot. por. Century, 89: 769–82, Mr., 1915.

**Ruhl, Arthur.** Shaw revisited. (*See his* Second nights. 1914. pp.)

Considers Shaw a dramatic "muck-raker" whose work as an agitator has been significant and beneficial despite his carelessness as an artist.

**Shaw, George Bernard.** Music cure.

Presented in London in 1914. The experiences of a young financier for whose nervous overstrain the music cure has been recommended.

"Certainly not magnificent but it is Shaw. It is deficient in form and point but funnier than the average music-hall sketch." *Athenæum.*

Noted in Academy 86: 183, Feb. 7, 1914; Athenæum, 1914, pt. 1: 172, Jan. 14, 1914.

—— Overruled.

A 1913 production which, according to W. L. Courtney (*Britannica year bk.*, 1913) "dealt in cynical and garrulous fashion with the old question of philandering with friends' wives."

**Shaw and morals.** (*See* Living age, 279: 818–21, Dec. 27, 1913)

Reprinted from the Spectator, 1913.

Comments on Shaw's letter to the London Times, on the Bishop of Kensington's criticism of music-hall morals. Attacks Shaw vigorously as out of touch with real public opinion and hence no accurate critic of contemporary society.

**Storer, E.** Dramatists of to-day: Shaw. (*See* Living age, 281: 88–95, Apr. 11, 1914.)

Reprinted from British review, 5: 251–64, Feb., 1914.

Considers Shaw's influence due to "that objectivity which is the artist's birthright, the gift to rediscover the soul of a people whose moods are always changing to feel a fashion in the heart before its vagaries decorate the body."

# STRINDBERG

## A BIBLIOGRAPHY

### TRANSLATIONS, PRODUCTIONS, AND CRITICISM IN ENGLISH

**Compiled by Professor Archibald Henderson, M.A., Ph.D. University of North Carolina.**

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### AUGUST STRINDBERG (1849–1912)

August Strindberg (born January 22, 1849, died May 14, 1912) celebrated his sixty-third anniversary in 1912, and was presented, by native admirers, with a fund raised by national subscription. The occasion was celebrated in the United States by the Swedish population, notably at Chicago, with the production of Strindberg's most famous historical play, "Gustavus Vasa."

Strindberg is international in fame, ranking as one of the great Scandinavian trio, of which Ibsen and Björnson constitute the remaining figures. His output has been immense, including fifty-five dramatic works, together with a large number of novels, short stories, essays, autobiographical, literary and philosophical, historical and even scientific studies, etc. For the rights to publish the definitive edition of his works in more than fifty volumes, now preparing at Stockholm, the publishers paid Strindberg about $55,000. With the certain widening of his fame, since his death, many translations into English are now appearing.

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"If one were to imagine Dean Swift's Surgeon of Laputa, in the act of filling up a cranium with a choice lot of brains, and see him deposit there an usual amount of the many ingredients that go to fill it, chief of which would be perception, logic, language and fancy, it would probably cause one to compare the result to the legerdemain of the magician, who astonishes his spectators by taking whole carloads of every conceivable thing out of one ordinary-sized gentleman's hat. To external measurements the skull is but of usual size, while all the bewildering brilliant array of gifts to call forth this comparison is actually possessed by the many-faceted psychological phenomenon, August Strindberg." —*F. S. Sharpe.*

**August Strindberg.** Academy, 57: 115, 1899.

"'The Father' may be ranked with those plays of Brieux which invariably force the stream of criticism into two diverse channels . . . . There is a strong dramatic situation . . . and in its presentment there is plenty of room for all the resources of capable and refined acting; but when all is said, why should any audience be sent from the theatre with a sense of awful dépression — a feeling that the most severe, most brutal, aspect of human relationships has been carefully worked up, dissected, and exploited before their eyes in the name of art?"

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"Strindberg is a man with an abnormal emotional temperament, which he often allowed to run away with him. If he had been a composer, while his symphonies would have undoubtedly provoked abuse, they would not have scandalized moralists — such is the peculiar vagueness of that art in the domain of articulate thought." —*James Huneker.*

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"It is frequently asserted nowadays, that the father's love for the child is more or less acquired, more or less reasoned, while that of the mother is instinctive and spontaneous. Against this view Strindberg carries on incessant warfare.

In his eye the child appears as strongly and as inevitably tied to one parent as to the other. And beneath that tie he sees the individual's craving for continued existence in the child. One of the main issues in that duel of the sexes which forms such a conspicuous theme of his art is the struggle of each parent to impress his or her nature on the child, to the exclusion of the other one's. What his work might have been, if fate had granted him undisturbed enjoyment of that triple happiness which he has repeatedly pictured in such glowing colors — the happiness of home and wife and children — no amount of speculation can reveal. But of one thing I feel sure: that if at least he could always have had his children about him, some of his bitterest and most regrettable pages would never have been written. — *Edwin Björkman.*

**Plays by Strindberg.** Book Buyer, 37: 34–5, Mar., 1912.

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**August Strindberg: his Achievement.** Part II. By Edwin Björkman. Forum, 47: 274–88, March, 1912.

"What we must always bear in mind in dealing with Strindberg's art is the man's indubitable sincerity and tremendous earnestness. Whatever else he may do or not do, he always means what he says, and he means it with all there is in him of emotional and intellectual power. His themes are certain to grip deeply into life. He is always dealing with things that matter, and mostly with things that matter vastly. As a rule the aspect of his art is sombre. But here and there we stumble on rare pearls of humor, flashes of biting satire that shed bright light on commonly overlooked soul-nooks, on little idyls of enduring charm. Every mood is known to him, even the tenderest, but a certain stern seriousness prevails. In more than one respect he reminds us of some loud-voiced and sharp-tongued old Hebrew prophet. A Swedish critic has been led to call him the artistic conscience of that country. He might as well be named the spiritual conscience of our whole time." — *Edwin Björkman.*

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"He is a realistic and dramatic author with a style that lacks all elegant refinement, but hits the nail on the head. His syntactical phraseology is direct, clear and simple. Besides, he is a fighter, whose nature forces him to the battle — a man with as many enemies as friends. All admit, however, that Strindberg is a personality that never compromised either with himself or others. He is no infallible deity. He is sensitive and suspicious to a degree that borders on mental disease, and this has tempted him to unjust and cruel attacks on persons who, he believes, have treated him badly, but his lack of consideration on these occasions has not been greater than the bitterness with which he has criticised himself." — *Eira Hellberg.*

**August Strindberg** (Portrait). By Edith H. Browne. T. P.'s Weekly, p. 325, Mar. 15, 1912.

"In Strindberg as an artist I do not find an enemy of women. From a topsy-turvy standpoint he is their friend, in that he shows up types which impede the progressive movement. Actively, too, he is on their side in "The Father"; the whole motive of this play is the case for removing a daughter from the influence of a home where husband and wife are at variance, and from the control of people who want to shape her into this, that, and the other undesirable pattern." — *Edith A. Browne.*

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**August Strindberg, the man.** Review of Reviews (N. Y.), 45: 497, Ap., 1912. Being a review of E. Björkman's essay in the Forum (Feb., 1912).

**August Strindberg.** Nation, N. Y. (H. de W. F.), 94: 522–4, May 23, 1912.

"One cannot follow Strindberg's gropings for truth without feeling keenly the man's tragedy. High ideals he certainly had, too high, alas! For, like Donne, he could never reconcile them with life. He scanned human existence with a passionate desire to know what it means and to help mankind; he found it to be only a brutal joke. That he was doomed to failure there can be no question. His mind never attained to a thoroughgoing system, or control. Skill in gathering and managing individual moments of life led him to generalize too hastily. What he might have achieved, especially as a dramatist, if he had got a more largely rational outlook, one can only surmise. His close observation and quick, sympathetic fancy furnish a rare conjunction; if properly directed, they are the stuff that masterpieces are made of. But taken as it is, even at its best, his work is instinct with futility. His predilection, considering his limitations, for the spectacular phantasy as a vehicle of serious thought, is in itself a sign of weakness. It is the form which offers the readiest escape from defeat whenever one's purpose becomes embarrassed. If you are not quite clear how to proceed, introduce an airy ballet, or fall into intangible lyrics, or hide behind some other *divertissement.*" — *H. de W. F.*

**August Strindberg.** Outlook (N. Y.), 101: 151, May 25, 1912.

**Going into Theatrical Details.** By George Jean Nathan. Smart Set, 145–52, Je., 1912.

**The Terrible Swede.** By H. L. Mencken. Smart Set, 153–8, Je., 1912.

**August Strindberg.** Dial, 53–, Je. 1, 1912.

**A New Strindberg Play.** Book Buyer, 37: 105–6, Je., 1912.

**Strindberg in America.** By Clayton Hamilton. Bookman (N. Y.), 35: 358–65, Je., 1912.

"Thus upon the basis of the handful of utterances now before us, I read the message of this Titan of the land of midday night. Very possibly some others of his countless untranslated volumes might alleviate the impression of the grim, gigantic Swede's displeasure with the things that are. But it would seem, from the works already set before us, that Strindberg will never attain an affluent and current popularity in America. We take our life less grimly than this morbid-minded Scandinavian. To most of us, this turgid, tremulous, tremendous world continues to appear, in the wise and laughing words of Stevenson, 'a brave gymnasium, full of sea-bathing, and horse exercise, and bracing, manly virtues.' And, as our happy-starred, beloved Louis added, 'Our affections and beliefs are wiser than we; the best that is in us is better than we can understand; for it is grounded beyond experience, and guides us, blindfold but safe, from one age to another.' " — *Clayton Hamilton.*

**America's Reception of the of the world's supreme woman-hater.** Current Literature, 52: 698–700, Je., 1912.

**August Strindberg.** A critical sketch. By H. B. Samuel. Fortnightly Review, 97: 1116–31, Je., 1912. Same essay in "Modernities," N. Y. Dutton, 1914. pp. 91–113.

"Throughout his life the persecution mania of Strindberg expressed itself in his attitude to sex, religion, and society, as

like at once some veritable Rhadamanthine Recorder, and some cowering victim of divine vengeance, he dispenses and fears those words of doom, the black adamant of whose diction is only imperfectly reproduced in the somewhat harder translation. Yet it is impossible casually to brush the man aside as some mere *paranoiac*. The very torment of his soul fructified in the stupendous genius of his intellectual production. With all his perversities, with all his aberrations, Strindberg remains the blackest, and in his own particular sphere, the most drastic, intelligence in the whole of our European literature." — *H. B. Samuel.*

**Sweden's Brutal Poet.** Literary Digest, 44: 1257, Je. 15, 1912.

**Last of the Viking Poets.** Portrait by James Huneker. Harper's Weekly, 56: 19–20, July 27, 1912.

**Strindberg's Plays.** Nation (N. Y.), 95: 153, Aug. 15, 1912.

**The work of August Strindberg.** Portrait. By J. P. C. Stubbs. Ill'd. Green Book, 8: 518–26, Sept., 1912.

**Miss Julia — The Stronger.** Book Buyer, 37: 132, Sept., 1912.

**August Strindberg.** A critical sketch. Spectator (C. F.), 109: 400–1, Sept. 21, 1912.

"Neither Augustine, Rousseau, nor Tolstoi has laid bare his soul to the finest fibre with more ruthless sincerity than the great Swedish realist. He has fulfilled to the letter the saying of Robertson of Brighton, "Woman and God are two works on which a man must either anchor or be wrecked." His four autobiographical works, 'The Son of a Servant,' 'The Confessions of a Fool,' 'Inferno' and 'Legends,' are four segments of an immense curve, tracing his progress from the childish pietism of his early years through a period of atheism and rebellion to the sombre faith in a 'God that punishes' of the sexagenarian." — *C. F.*

**The Dual Personality of August Strindberg.** By H. Berman. Out West, n.s., 4: 329–31, Nov., 1912.

**August Strindberg.** In **Modern Dramatists.** By Ashley Dukes. Frank Palmer, London. 1911. Chas. H. Seigel and Co.: Chicago. 1912. This essay occupies pages 49–64.

"The problems of the dramatist — sex, love and hate, freedom and slavery, truth and falsehood — exist for him solely as eternal issues, worthy only of discussion by the highest intelligences he can create. For him an onslaught upon the existing order of society is flogging a dead horse. He writes of his peers, and for them. He attacks modern civilization only by creating exceptional types. And so his characters pass out of present conditions into a world where reason strives to rule life, and feeling to depose reason. They are conscious of their age only in so far as it trammels their individuality." — *Ashley Dukes.*

**August Strindberg: life and personality.** By Austin Harrison. English Review, 12: 604–20, Nov., 1912.

"All is vanity in this world, and are but the puppets of our own illusions. A man who saw life like that, who was congenitally incapable of believing or accepting what he held to be wrong, unjust, false or degrading, was not of the kind that bows down before inevitability or any law or dogma of tradition and privilege. The almost superhuman courage, aggressiveness, and earnestness of the man revolted against the grand sham of life and its thraldom. Life, he saw, was a network of contrast, contradiction, inconsequence, vanity, falsity, oppression and make-believe. The arch-rebel within him rose up against it. To attack, to be of some use, to help modify the

wrongs and sorrows of life, to point out our weaknesses and failings, to insist upon the truth — such was his life's purpose If he failed, he failed magnificently — perhaps chiefly because in this world of conflicting interests and forces it is not man's purpose to proclaim the truth, or, for that matter, even to discover it." — *Austin Harrison.*

**The Plays of August Strindberg.** By Austin Harrison. English Review, 13: 80–97, Dec., 1912.

"By any consideration of the stupendous range of Strindberg's dramatic work, its depth, its vanity, its passion, its quality, even the most prejudiced mind must fain admit the greatness of his achievement. He wrote fairy and allegorical plays as well and better than Maeterlinck. In *Father* and *The Dance of Death* he reached Ibsen at his highest. *Miss Juliet* and his one-act plays constitute a new dramatic art. He has portrayed the most fiendish types of women and also some of the most sympathetic and lovable in modern dramatic literature. Love and hatred, grief and pity, the battered soul of man, have never had a more convincing exponent. Even German critics agree that his historical plays rank after Shakespeare. In what may be termed atmospheric stage illusion Strindberg has admittedly opened up a new world, perhaps paved the way for a totally new conception and expression of drama." — *Austin Harrison.*

**Pessimistic Plays.** Portrait. Independent, 73: 1318–9, Dec. 5, 1912.

**August Strindberg.** By P. H. Grumman. Poet Lore, 26, 1, New Year's number, 1913, pp. 42–52.

**The Plays of Strindberg.** By T. P. Beyer. Dial, 54: 52–4, Jan. 16, 1913.

**August Strindberg: a Survey.** Times (London), Literary Supplement, Jan. 17, 1913.

**August Strindberg.** An estimate. Living Age, 276: 495–9, Feb. 22, 1913.

**The Amazing Candor of Strindberg's Self-revelations.** Portrait. Current Opinion, 55: 54–5, July, 1913.

**Strindberg's Stories.** Nation (N. Y.), 97: 59–60, July 17, 1913.

**August Strindberg: the spirit of revolt.** Studies and Impressions. By L. Lind-Af-Hageby. pp. 370. D. Appleton and Co.: N. Y. Stanley Paul and Co., London. 1913.

**August Strindberg.** In **Voices of To-Morrow.** By Edwin Björkman. pp. 328. Mitchell Kennerley: N. Y. 1913.

The essay on Strindberg in this volume, shows revision and enlargement of the author's essays in the *Forum.* (See *ante.*) occupies pages 11 to 116.

**Plays by August Strindberg.** Book Buyer, p. 177, Oct., 1913.

**August Strindberg.** In **European Dramatists.** By Archibald Henderson. pp. 397. Stewart and Kidd Co.: Cincinnati. 1913. Grant Richards. London. 1914. Being the leading essay, and occupying pages 3–72.

"Strindberg stands forth to-day as that artist of modern times whose power of painting the evil genius of humanity, of turning up the seamy side of the garment of life for our horrified yet fascinated inspection, is unique and incomparable. In his lifetime, he sought to annex the entire domain of the human spirit; and yet this search for cosmopolitan culture, for the highest, deepest reaches of the artistic consciousness, left him as it found him, a plebeian of the soul. It is scarcely an exaggeration to say that Strindberg is the diarist, one had

almost said, the journalist of personal consciousness. A great artist with all the allure of genius — tainted with the dross of charlatanry and arrogance. Like another Knute, he bade the waves of life to recede; but for all his categorical imperative, life in the event still obdurately refused to do his imperious bidding. He was like a brilliant comet out of the North, flaming across the contemporary consciousness with radiant coruscations, leaving behind, in its extinguishment, a deeper, more chaotic gloom." — *Archibald Henderson.*

**Strindberg in America.** By J. Marchand. Bookman (N. Y.), 38, 4, 435–7, Dec., 1913.

"It is August Strindberg's misfortune that not what he says, but the matter of his saying, counts against him. He may utter what in any one else one would acknowledge as wisdom born of instinct and nurtured by keen observation. But as he says it, it sounds like the ravings of a dyspeptic. He cannot escape it. In all the wonderful strength of some of the pictures, types, characters, he has created, there is always that nagging, quarrelsome, personal note, that choosing of the unpleasant thing to say, as if in fear that the saying of the pleasant thing would reveal a weakness — that is Strindberg. How different from the iron strength of Ibsen, who said the unpleasant thing as a physician cuts into the wound to heal. It is the fatal weakness in the genius of August Strindberg. And it is the one which will forever prevent a lasting liking for his work among Anglo-Saxon readers." — *J. Marchand.*

**August Strindberg: Universalist.** By Archibald Henderson. South Atlantic Quarterly, Jan.–Mar., 1914.

"In the secret recesses of his temperament lurked a spirit of divine discontent, of volcanic denial — raging fiercely against the evils revealed to his searching gaze and giving no quarter to his adversaries. One of the most conclusive proofs of his greatness is that no one has yet succeeded in taking the full measure of his stature. He is that miracle in the hierarchy of genius — an incommensurable force. Strindberg has been called the only dramatist of genuinely Shakespearean order in modern times — assuredly true in the dramatic sense that in the consciousness of no other contemporary dramatist do conflicts, antitheses, crises emanate such trenchant, virile reality. The chief secret of his marvellous appeal is his headlong participation in the destinies of his dramatic characters. It is because he flings himself so vehemently into the arena of dramatic struggle and dramatises his own tremendous struggle that his art-works seethe with such vital force and energy." — *Archibald Henderson.*

**August Strindberg.** A few memories. By Georg Brandes. Vanity Fair, 3, 2, 37, 86, Oct., 1914.

**The changing drama.** By Archibald Henderson. N. Y., Holt, 1914. 309 p.

Contains critical estimate of place of Strindberg in the contemporary dramatic movement.

## III. PRODUCTIONS.

**Simoon** and **The Stronger Woman.** Privately produced in London. November, 1906.

**The Stronger Woman.** Produced at His Majesty's Theatre, London.

**Gustavus Vasa.** Produced in Swedish, under the auspices of Swedish organizations in Chicago. January 21, 1912.

**The Stronger** and **Pariah.** Produced in the English translation of Edwin Björkman at the Forty-eighth Street Theatre, New York, by the Drama Committee

of the MacDowell Club, on the afternoon of Tuesday, 1912. Preceded by an introductory address: "August Strindberg and his work," by Edwin Björkman.

**The Creditors.** Produced by the Stage Society at His Majesty's Theatre, London, on March 10 and 11, 1912.

**Fräulein Julia.** Produced at the Little Theatre, London, on Sunday evening, March 31, 1912. Account in Saturday Review, 113: 552, May 4, 1912.

Discussed in the new preface and appended new chapters of B. Shaw's Quintessence of Ibsenism, Constable & Co.: London. 1913.

**The Father.** Produced in London.

**The Father.** Produced in the form adapted by Edith and Wärner Oland. Berkeley Theatre, N. Y. April, 1912.

Accounts in N. Y. Dramatic Mirror, 67: 6, Ap., 1912; N. Y. Dramatic News, 55: 17, Ap. 13, 1912; 55: 18, Ap. 20, 1912; Theatre, 15: 140, xiv, May, 1912. Studies of the play in Life (J. S. Metcalfe), 59: 869–72, Ap. 25, 1912; Munsey (M. White, Jr.), 47: 467, Je., 1912; Green Book (M. F. West), 7: 1204–5, Je., 1912; Red Book (L. V. De Foe), ill'd., 19: 564–8, Jl., 1912; Green Book (C. Pollock), 8: 9–11, 122, Jl., 1912; Blue Book, ill'd., 15: 694–6, Aug., 1912; "Nation" 95: 153, Aug. 15, 1912. The text of the play, condensed, with illustrations, in Hearst's Magazine, 22: 111–24, Jl., 1912.

## IV. MISCELLANEOUS.

**Sweden's future government: monoplane or biplane?** Portrait. Being a translated excerpt from Strindberg's essay in **Pan.** Review of Reviews (N. Y.), 44: 616–7, Nov., 1911.

**Slaughtering Strindberg.** By Edwin Björkman. Drama, 3: 175–9, Aug., 1911.

**August Strindberg** — Portrait. Review of Reviews (N. Y.), 45: 159, Feb., 1912.

**Birthday Celebration of A. Strindberg.** Forum, 45: 255(¼), Feb., 1912.

**Strindberg MSS. wanted.** A. G. S. Josephson. Nation (N. Y.), 94: 493, May 16, 1912.

**August Strindberg: a Bibliography.** Being a list of translations and critical works in English. Compiled by Archibald Henderson. Bulletin of Bibliography, 7: 41–2, Jl., 1912.

**The work of the Translator.** Concerning Edwin Björkman's translations of Strindberg's plays. Book Buyer, pp. 34–5, March, 1913.

**A Revised List of August Strindberg's works arranged in chronological order. In Voices of To-Morrow.** By Edwin Björkman. Mitchell Kennerley: N. Y. 1913. Pp. 116–120.

**Correspondence between Nietzsche and Strindberg.** By H. Scheffauer. North American Review, 198: 197–205, Aug., 1913.

# SUDERMANN

**Compiled by Frank K. Walter, Vice-Director New York State Library School.**

## HERMANN SUDERMANN (1857–)

*See also* Norton, N. M., *et al.* Modern drama and opera. Bost., Boston Book Co., 1911. pp. 67–69.

Hermann Sudermann was born at Matzchen, a small East Prussian town near the Russian frontier, in 1857. After attending the Realschule in Elburg, the nearest large town, his father's financial misfortunes made it necessary for Sudermann to become a druggist's apprentice at the age of fourteen. Fortunately, he was later able to attend the Real gymnasium at Tilsit and to attend courses in history and philosophy at the University of Königsberg. Later he became a tutor in several prominent families of Berlin, leaving this work to become a journalist. In 1896 appeared his collection of short stories *Im Zwielicht. Frau Sorge* (1887) (translated into English under the title *Dame Care*), *Geschwister* (1888), *Die Katzensteg* (1890) and *Es war*, a socialistic novel (1904) gave him high rank as a novelist. His greatest popularity, however, has been attained as a dramatist. Prominent among his plays are *Die Ehre* (*Honor*) (1889); *Sodoms Ende* (*The Destruction of Sodom*) (1891); *Heimat* (*Magda*) (1893); *Schmetterlingsschlacht* (*Battle of the butterflies*) (1889); *Das Glück im Winkel* (*Happiness in a nook*) (1895); *Morituri* (1896); *Johannes* (1898); *Die drei Reiherfedern* (*Three heron's feathers*) (1899); *Johannisfeuer* (*St. John's fire*), 1900; *Es lebe das Leben!* (*The joy of living*) (1902); *Der Sturmgeselle Sokrates* (*Storm brother Socrates*) (1903); *Stein unter Steinen* (*Stone among stones*) (1905); *Das Blumenboot* (*The flower boat*) (1905); *Rosen* (1907); and *Strandkinder* (*Children of the Strand*) (1910).

His plays are problem plays, dealing with and usually satirizing modern society. In his later work he shows less sympathy with real life and a tendency to teach rather than to interpret. It is often asserted that this pedagogical tendency, together with the sombre atmosphere of much of his work and the prominence given to erotic tendencies which are not fairly characteristic of much of modern life, betray weaknesses which would even more seriously affect the prominence of a dramatist less skilled in dramatic technic. With all his weaknesses he shares with Hauptmann, in popular esteem, the leadership in the German drama of to-day.

**Sudermann, Hermann.** Fritzchen.

Reviewed in Clark, B. H., Continental drama. pp. 113–14. *See also* Modern drama and opera. [v. 1.] 1911. p. 68.

—— John the Baptist. (Johannes.)

Reviewed in Coar, J. F., Studies in German literature of the 19th century, 1903, pp. 324–25; Huneker, James, Iconoclasts.

1905, p. 295; Heller, Otto, Studies in modern German literature, 1905, pp. 67–77.

For editions and other reviews see Modern drama and opera. [v. 1.] 1911.

—— Joy of living.

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. pp. 129–30; Heller, Otto. Studies in modern German literature. 1905. pp. 92–102; Huneker, James. Iconoclasts. 1905. pp. 297–300.

*See also* Modern drama and opera. [v. 1.] 1911. p. 67.

—— Magda. (Heimat.)

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. pp. 43–45, 323–24; Clark. Continental drama. 1900. pp. 110–13; Heller, Otto. Studies in modern German literature. 1905. pp. 45–53; Dukes, Ashley. Modern dramatists. 1911. pp. 71–74; Huneker, James. Iconoclasts. 1905. pp. 290–95.

Often referred to in reviews by its original title, "Home."

*See also* Modern drama and opera. [v. 1.] 1911. p. 69.

—— Morituri.

Reviewed in Academy, 83: 826–27, Dec. 28, 1912; English review, 12: 489–90, Oct., 1912; Heller, Otto. Studies in modern German literature. 1905. pp. 59–67.

*See also* "Fritzchen" (*above*) and Modern drama and opera. [v. 1.] 1911. p. 68.

—— St. John's fire. (Johannesfeuer.)

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. pp. 113–14; Dukes, Ashley. Modern dramatists. 1911. pp. 74–78; Heller, Otto. Studies in modern German literature. 1905. pp. 83–92; Poet Lore, 22: 205–06. 1911, by Paul H. Grummann.

*See also* Modern drama and opera. [v. 1.] 1911. p. 67.

—— Three heron feathers.

Reviewed in Coar, J. F. Studies in German literature in the 19th century. 1903. pp. 326–35; Heller, Otto. Studies in modern German literature. 1905. pp. 77–82; Huneker, James. Iconoclasts. 1905. pp 296–97. Poet Lore, 22: 204–05. 1911, by Paul H. Grummann.

*See also* Modern drama and opera. [v. 1.] 1911. p. 68.

## CRITICISM.

(*Including criticisms of some plays not available in English versions.*)

(*See also* Modern drama and opera. 1911. [v. 1.] p. 69.

**Chandler, Frank Wadleigh.** Aspects of modern drama. Macmillan. 1914.

Consult index under "Sudermann." Includes much scattered material both on individual plays and on Sudermann's significance in modern dramatic development.

**Clark, Barrett H.** Sudermann. (*See his* Continental drama of to-day, 1914. Pp. 104–14.)

Analytical outline.

**Coar, John Firman.** Studies in German literature in the nineteenth century. 1903. Pp. 315–35.

"The aim of Sudermann was . . . to portray life in such a way that the moral ideas of his day may come to expression. . . . The artist is bound to portray life as he sees it, provided he can see it as the embodiment of an idea."

Treats his work both as novelist and dramatist. Originally printed in Atlantic monthly, Jan., 1891, 81: 71–80.

**Dukes, Ashley.** Sudermann. (*See his* Modern dramatists. 1911. Pp. 68–78.)

Denounces Sudermann as "a semi-modern whose dramas have the modernist's technique without the modernist's message."

**Ende, Amelia von.** Work of Sudermann. (*See* Theatre, 16: 5–8, xi, July, 1912.)

**Grumman, Paul H.** Hermann Sudermann. (*See* Poet Lore, 22: 195–211. 1911.)

"A consecutive reading of Sudermann's work impresses the reader with the fact that very little genuine growth is to be recorded for the author. . . . The undertone of his work is flippant and cyncial hence his works remain shallow. The initial conceptions are not carefully matured into well-rounded, well-balanced works of art."

Includes brief analyses of many individual plays.

**Heller, Otto.** Hermann Sudermann. (*See his* Studies in modern German literature. 1905. Pp. 3–115.)

"As a novelist he has reached true greatness. In the drama he falls short of it because of his strong pedagogic bent."

**Huneker, James.** Hermann Sudermann. (*See his* Iconoclasts. Pp. 286–303.)

"With Sudermann it is first, technical prowess; secondly, social satire, and he is always brilliant if not always satisfying."

**Sudermann, Hermann.** Battle of the butterflies.

"A comedy which portrays the struggle of an impecunious widow who tries to maintain the standard of respectability in order to marry off her three daughters to respectable husbands. . . . While this drama has not been particularly successful, it should not be forgotten that it contains some of the author's best work." *Grummann.*

Reviewed in Heller, Otto. Studies in modern German literature. 1905; Huneker, James. Iconoclasts. 1905. Pp. 295–96, Poet Lore, 22: 195–211, 1911, by Paul H. Grummann.

—— Children of the strand. (Strandkinder.)

"A half legendary chapter from the times when the German Christian knights were struggling against pagan traditions in East Prussia. . . . The drama shows unmistakable reminiscences of Ibsen's *Vikings* and the Nibelung legend." *Grummann.*

Reviewed in Chandler, F. W. Aspects of the modern drama. 1914. P. 56; Poet Lore, 22: 210–11. 1911, by Paul H. Grummann.

—— Destruction of Sodom. (Sodom's Ende.)

"A Juvenalian satire on the wickedness of Modern Berlin."

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. Pp. 130–31; Heller, Otto. Studies in modern German literature. 1905. Pp. 37–45; Poet Lore, 22: 199–200. 1911, by Paul H. Grummann.

—— Flower boat. (Das Blumenboot.)

A study in the demoralizing effects of money-worship and in the dangerous social influence of women of social position but defective moral sense.

Reviewed in Chandler, F. W. Aspects of the modern drama. 1911. pp. 131–32; Poet Lore, 22: 207–08. 1911, by Paul H. Grumman.

—— Happiness in a corner. (Das Glück im Winkel.)

"The opposite of Magda in conduct, Elizabeth [the heroine] . . . 'A bacchante with a Madonna soul,' looks upon marriage as an asylum wherein the respectable may seek refuge and safety when beset by temptation."

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. Pp. 114–16; Heller, Otto. Studies in modern German

literature. 1905. Pp. 53–56; Huneker, James. Iconoclasts. 1905. Pp. 295–96; Poet lore, 22: 195–211; 1911, by Paul H. Grummann.

—— Honor.

The first play of its author. Deals with the betrayal of a girl and the conflict of family ties and respect for moral conventions arising from the disaster.

Reviewed in Chandler, F. W. Aspects of modern drama. 1914. Pp. 328–30; Clark, Barrett, H. Continental drama of to-day. 1914. Pp. 107–09; Huneker, James. Iconoclasts. 1905. Pp. 288–90; Poet Lore, 22: 198–99. 1911. By Paul H. Grummann.

—— Die Lobgesange des Claudian.

Noted in Nation, 98: 409, Apr. 9, 1914. The same article notes also the author's *Der Gute Ruf*.

—— Stone among stones.

"Admirable description of various types of life which centre about a large stone yard in Berlin. . . . The analysis of the criminal and semi-criminal classes is superb and the book is quite free from strained motivation and sensationalism." *Grummann.*

Reviewed in Poet Lore, 22: 207–08. 1911, by Paul H. Grummann.

—— Storm Brother Socrates.

The hero is a member of *Die Sturmgesellen*, a society of ex-revolutionists of 1848, in a small East Prussian city. The whole play is an unfair satire on the political ideals which were responsible for the Prussian revolution of 1898.

Reviewed in Heller, Otto. Studies in modern German literature. 1905. Pp. 102–07, Huneker, James. Iconoclasts. 1905. Pp. 300–03.

# SYNGE

**Compiled by Alice Thurston McGirr, Carnegie Library, Pittsburgh, Pa.**

## JOHN MILLINGTON SYNGE (1871-)

John Millington Synge, the much-discussed Irish dramatist, who has been called the most imaginative successor to Shakespeare in English literature, was born in County Dublin, 1871, of an old Wicklow family. After gaining his degree at Trinity College, Dublin, he spent several years as a wanderer in Europe, studying in Germany, travelling on foot through France and Bavaria, visiting in Rome, and later living in Paris. There Yeats found him, in 1898, and urged him to return to Ireland and study the life of the fisher-folk on the Aran Islands, off the Galway coast. Practically all his literary work dates from this period. *In the Shadow of the Glen* was produced in Dublin in 1903 by the company later identified with the Abbey Theatre, and from this time to his early death, in 1909, Synge was closely engaged with Yeats and Lady Gregory in the practical work of the Irish theatre.

**Synge, John Millington.** Works. 8 v. Dub., 1913. Maunsel, 20s, net.

*Contents:* V. 1. The playboy of the western world. V. 2. Deirdre of the sorrows. V. 3. The well of the saints. V. 4. The tinker's wedding; Riders to the sea; In the shadow of the glen. V. 5. Poems and translations. V. 6 and 7. The Aran islands. V. 8. In Wicklow and West Kerry. (Also sold separately, 2s. 6d. net a vol., or four vols. in case, 10s. net.)

Published also by Luce. 4v. Bost., 1912. $7.50 net.

Reviewed in Living Age, April 15, 1911, 269: 163–6; Living Age, Oct. 7, 1911, 271: 15–9; Spectator, April 1, 1911, 106: 482–3; Bookman (Lond.), April, 1911, 40: 30–3, by Darrell Figgis; Bellman, June 24, 1911, 10: 786, by Richard Burton; N. Y. Times, Dec. 3, 1911, 16: 759; Athenæum, Feb. 18, 1911, 137; 182–3; Saturday Rev., Jan. 28, 1911, 111: 114-5.

—— Four plays. 190 p. Dub., 1911. Maunsel, 5s. net.

Contains the *Shadow of the glen, Riders to the sea, Well of the saints,* and *Tinker's wedding.*

—— Two plays. 208 p. Dub., 1911. Maunsel, 5s. net.

Contains the *Playboy of the western world* and *Deirdre of the sorrows.*

—— Deirdre of the sorrows.

Published also by Luce. 90 p. Bost., 1911. $1.00 net.

Not as perfectly finished as Synge's other plays, since his death prevented its revision. In place of the dreamy modern beauty of the plays derived from the same legend by Yeats and A. E., Synge gives us the vigor and life of the original.

"His splendid simplification of the old brave story is the first to make it truly and strongly dramatic . . . and while he simplified and heightened, he elaborated also, so that in none of the other plays, not in the *Playboy* even, do we find the action

arising out of, and expressing so many twists and turns of character." *Howe.*

Reviewed in Saturday Rev., June 4, 1910, 109: 719–20, by Lord Dunsany; Ill. Lond. N., June 4, 1910, 136: 854.

—— In the shadow of the glen.

Published also by Luce. 36 p. Bost., 1911. 60 cents net. Also, with *Riders to the sea* by Mathews. 63 p. Lond., 1911. 1s. 6d. net.

"From the moment of the rise of the curtain on that little Wicklow interior, to its fall — about half an hour — we are let into the lives of three people, and the life and death of a fourth. It is a selected half-hour that marches moment by moment with true occurrence, and yet opens out into years that have passed and years that are to come." *Howe.*

Reviewed in N. Y. Dram., Dec. 20, 1911, 66: 6–7; Athenæum, Aug. 26, 1905, 126: 283; Outlook (English), Nov. 11, 1905, 16: 675.

—— (The) Playboy of the western world.

Published also by Luce. 112 p. Bost., 1911. $1.00 net.

On its production in 1907 it met with fierce opposition in Dublin, and later, with considerable outcry in this country, as a libel on the Irish peasantry.

"The *Playboy* is . . . not alone a well-nigh faultless play; its deeper interest is that it chances to be the play in which Synge most fully found himself. The situation of a soul finding itself caused his brooding genius to expand to the fullest. All the music of speech that he had learned from Aran to Wicklow strikes its richest harmonies as Christy's tongue learns its own power." *Fortnightly Rev.*

Reviewed in Nation, Oct. 19, 1911, 93: 376–7; Nation, Nov. 30, 1911, 93: 529; Outlook, Dec. 9, 1911, 99: 843–4; Current Lit., Jan. 1911, 50: 81–4, Current Lit., Dec., 1911, 51: 675–6; Harper's Weekly, March 9, 1907, 51: 344, by Sydney Brooks; Ill. Lond. N., June 12, 1909, 134: 870; Bookman, Oct., 1910, 32: 145–6, by Clayton Hamilton; Saturday Rev., June 10, 1911, 111: 705–6, and June, 24, 1911, 111: 770–1, by "P. J."; Saturday Rev., July 8, 1911, 112: 48–9, by St. John G. Ervine and Edward McNulty; N. Y. Dram., Dec. 6, 1911, 66: 6; N. Y. Dram., Nov. 29, 1911, 66: 7, 11; Life, Dec. 14, 1911, 58: 1090, by J. S. Metcalfe; Life, Jan. 25, 1912, 59: 217; Lit. Digest, Dec. 16, 1911, 43: 1152–3; Bookman, Oct., 1910, 32: 145–6, by Clayton Hamilton; N. Y. Times, Oct. 1, 1911, 16: 584; Athenæum, July 22, 1911, 138: 112; Athenæum, Oct. 5, 1907, 130: 415–6; Outlook (English), June 8, 1907, 19: 770–1; Saturday Rev., June 22, 1912, 113: 776–7, by J. N. Hone; Forum, March, 1912, 47: 380–1; Everybody's Mag., Feb., 1912, 26: 233, 238–40; Green Bk., Feb., 1912, 7: 237–8, 288–9; Academy, Nov. 25, 1911, 81: 671–2; Munsey, Jan., 1912, 46: 588–9, by Matthew White, Jr.; Theatre, Jan., 1912, 15: ii, vii; Ox. and Camb., July, 1912, no. 21: 37–51, by P. P. Howe; Collier's Weekly, Feb. 10, 1912, 48; 33–4, by A. Ruhl; Red Bk., Feb., 1912, 18: 753–62, by Louis V. De Foe.

—— Riders to the sea.

Published also by Luce. 45 p. Bost., 1911. 50 cents net. Also by Badger. Bost., 1911. $1.50. (*See* Poet Lore, Spring, 1905, 16: 5–11.)

"One of those achievements before which the voice of criticism is dumb. Tiny as is its scale, it is as plainly stamped with greatness as *Hamlet* or the *Agamemnon*. It is the most imaginative, the most passionate of all Synge's work, yet as true as any to the life he was seeking to express. All the terror of life in the fretted islands, all the mystery and cruelty of the sea are in it." *Bickley.*

Reviewed in Nation, Oct. 12, 1911, 93: 347; N. Y. Dram., Dec. 13, 1911, 66: 7; Saturday Rev., April 9, 1904, 97: 456–7, by Max Beerbohm; Green Bk., Feb., 1912, 7: 239, 241, 292–3, by George J. Nathan.

—— (The) Tinker's wedding.

Published also by Luce. 52 p. Bost., 1911. 75 cents net.
Tells a jolly tale of how three tinkers outwitted a priest.
"(It) is a comedy, rich and genial and humorous; but there is little in it of that deeper richness that comes when life is viewed with tenderness as well as humorous understanding." *Howe.*
Reviewed in Nation, Oct. 12, 1911, 93: 347; Independent, April 13, 1911, 70: 792–3; Academy, March 21, 1908, 74: 596.

—— (The) Well of the saints.

Published also by Luce. Bost., 1911. $1.25 net.
A saint restores their sight to two old beggars, man and wife; but their illusions are gone and they must work for their living, so when their blindness returns, they refuse a second miracle.
"There is nothing experimental in *The well of the saints.* It is so complete and powerful a play, that one can think only of the experiments which must have preceded it and made it possible; Synge's consideration, perhaps of *Les Aveugles* of Maeterlinck, by which he was able to secure for the theatre the whole of the tingling sensitiveness of the blind, and to reject the paleness of their humanity as they come from the cold hands of Maeterlinck." *Howe.*
Reviewed in Nation, Nov. 30, 1911, 93: 528–9; N. Y. Dram., Nov. 29, 1911, 66: 9.

## NON-DRAMATIC WORKS.

**Synge, John Millington.** (The) Aran islands; with drawings by Jack B. Yeats.

Published also by Luce. 243 p. Bost., 1911. $1.25 net. Also by Maunsel. 272 p. Dub., 1911. 6s. net.
"The diaries of his sojourn in the Aran islands, those bleak rocks that endure the fiercest onset of the Atlantic storms which rage along the coast of Galway, are as full of interest for the general reader as for the ethnologist or for the lover of fairy legend or Gaelic." *Nation.*
Reviewed in Nation, Oct. 12, 1911, 93: 346–7; Independent, July 6, 1911, 71: 44; Academy, May 18, 1907, 72: 482–3; Athenæum, June 22, 1907, 129: 754–5; Outlook (English), July 13, 1907, 20: 53–4; Saturday Rev., Aug. 31, 1907, 104: 276.

—— In Wicklow; West Kerry; The congested districts; Under ether.

Published also by Luce. 215 p. Bost., 1912. $1.25 net. Also by Maunsel, with drawings by Jack B. Yeats. 256 p. Dub., 1911. 6s. net.
Brief Irish sketches, the first two giving little touches of personal experience, the third more serious, and the fourth his impressions while yielding to the influence of an anesthetic.
Reviewed in Spectator, May 4, 1912, 108: 725–6; Nation, April 3, 1913, 96: 337.

—— Poems and translations.

Published also by Maunsel. 62 p. Dub. 1911. 3s. 6d. net.
"Synge's poetry, which he would have had read by 'strong men, thieves and deacons and not by little cliques only,' is full of familiar references and as personal as Villon's." *Saturday Rev.*
Reviewed in Athenæum, Aug. 14, 1909, 134: 178; Nation, Aug. 5, 1909, 89: 118; Spectator, July 3, 1909, 103: 20; Yeats, W. B. The cutting of an agate. 1912. p. 139–45.

## CRITICISM.

**Bennett, Charles A.** The plays of John M. Synge. (*See* Yale Rev., Jan. 1912, n. s. 1: 192–205; extracts from the same, Review of Rev., March, 1912, 45: 356–7.)

Enthusiastic appreciation.

**Bickley, Francis.** J. M. Synge and the Irish dramatic movement. 97 p. Bost., 1912. Houghton, 75 c. net.

*Contents:* Synge's career; Theory and Practice; Synge's plays; Yeats and the movement; The Irish Theatre; The lyrists; Synge's poems.

Brief review of Synge's life and work, written especially to show where he stood in relation to his contemporaries.

—— Synge and the drama. (*See* New Quarterly, Feb. 1910.)

**Blake, Warren Barton.** A great Irish playwright: John M. Synge. (*See* Theatre Mag., June, 1911, 13: 202, 204.)

Brief appreciation of his dramas.

—— John Synge and his plays. (*See* Dial, Jan. 16, 1911, 50; 37–41.)

Excellent biographical and critical article.

**Bourgeois, Maurice.** John Millington Synge and the Irish theatre. 354 p. Lond., 1913. Constable, 7s. 6d. net.

Published also by Macmillan, N. Y., 1913.

—— Synge and Loti. (*See* Westminster Rev., May, 1913, 179: 532–3.)

Considers the influence of *Pêcheur d'Islande* upon *Riders to the sea.*

**Canby, Henry Seidel.** [Works of Synge.] (*See* Yale Rev., July, 1913, n. s. 2: 767–72.)

Sympathetic evaluation of his plays.

**Figgis, Darrell.** Art of J. M. Synge. (*See* Fortnightly Rev., Dec. 1911, 96: 1056–68.)

(*Same. See* Forum, Jan., 1912, 47: 55–70.)

Very appreciative estimate.

**Gregory, Augusta (Persse),** *lady.* Our Irish theatre; a chapter of autobiography. 319 p. N. Y., 1913. Putnam, $1.50 net.

Makes constant reference to Synge or to his plays, and devotes a chapter to an account of her acquaintance with him, including extracts from his letters. The fight over the *Playboy* in Ireland, and the efforts made in this country to suppress its production are related at length in two chapters.

—— Synge. (*See* English Rev., Mar., 1913, 13: 556–66.)

Charming personal reminiscences by one of his most sympathetic friends. Quotes from some of his letters.

**Hoare, John Edward.** Ireland's national drama. (*See* North Am. Rev., Oct. 1911, 194: 566–75.)

Chiefly a criticism of the plays of Lady Gregory and of Synge.

—— Immortalizing Synge. (*See* Current Lit., Dec. 1912, 53: 695.)

Excerpts from recent appreciations of the dramatist.

—— [J. M. Synge.] (*See* Univ. Mag., Feb., 1911, 10: 91–109.)

**Howe, P. P.** J. M. Synge, a critical study. 216 p. Lond., 1912. Secker, 7s. 6d, net.

Bibliography, p. 214–215.

Published also by Kennerley, N.Y., 1912. $2.50. net.

"This book is an essay in dramatic criticism merely, seeking to make clear the beauty and the value of the plays, and their place in English drama." *Author's note.*

Succeeds admirably in its purpose. After a brief glimpse of Synge's life and personality, there is a clear analysis and appreciation of each play, including many quotations from the text. The sources of his dramas are studied, their design and composition, and the men and women therein portrayed. The interesting volume concludes with a chapter on Synge's three prefaces.

**Huneker, James.** John M. Synge. (*See* his Pathos of distance. 1913. p. 228–35.)

Brief appreciation of Synge's work.

**Ireland's greatest dramatist.** (*See* Lit. Digest, April 17, 1909. 38: 652.)

Quotations from newspaper articles on Synge's career called forth by his death.

**Jackson, Holbrook.** Work of Synge. (*See* his All manner of folk. 1912. pp. 61–77.)

**James, R. A. Scott.** J. M. Synge. (*See* his Personality in literature. 1913. pp. 222–5.)

Touches on some of Synge's most essential qualities, especially his extraordinary common-sense.

**John Synge and his critics.** (*See* Independent, Nov. 7, 1912, 73: 1071–3.)

Slight survey of his life and work occasioned by the appearance of the studies of Synge by Bickley and Howe.

**Masefield, John.** John M. Synge. (*See* Contemporary Rev., April, 1911, 99: 470–8.)

Vivid memories of Synge by one who knew him.

**O'Neill, George.** Irish drama and Irish views. (*See* Am. Cath. Q., April, 1912, 37: 322–32.)

Largely concerned with the plays of Synge, which he severely criticises as pictures of Ireland, and whose foreign, chiefly French, sources he suggests.

**Quinn, John.** Lady Gregory and the Abbey theatre. (*See* Outlook, Dec. 16, 1911, 99: 916–9.)

This interesting narrative of a visit to Lady Gregory includes a brief account of several evenings spent with Synge, and comments on his work and his debt to Yeats.

**Scudder, Vida D.** The Irish literary drama. (*See* Poet Lore, Spring, 1905, 16: 40–53.)

An address delivered at the opening of the Twentieth Century Club series of plays, as an introduction to the dramatic performances to follow, which included *Riders to the sea*.

**Sherman, Stuart P.** John Synge. (*See* Nation, Dec. 26, 1912, 95: 608–11.)

Unusually interesting estimate of Synge, at variance with the views of advocates and disparagers alike, showing his points of contact with François Villon, Anatole France, Pierre Loti and Maeterlinck.

**Storer, Edward.** J. M. Synge. (See Living Age, Mar. 28, 1914, 280; 777–81.)

Short critique, dealing largely with the language of his plays. Mr. Storer believes that in *Deirdre* alone is the use of this rich peasant speech inartistic.

**Tennyson, Charles.** Irish plays and playwrights. (*See* Quarterly Rev., July, 1911, 215: 227–34.)

Somewhat unfavorable criticism of Synge's plays.

—— The rise of the Irish theatre. (*See* Contemporary Rev., Aug. 1911, 100: 240–7.)

Includes an account of the reception of *In the shadow of the glen* and the *Playboy*.

**Tupper, James W.** J. M. Synge and his work. (*See* Dial, March 16, 1913, 54: 233–5.)

An appreciation of his genius.

**Weygandt, Cornelius.** John Millington Synge. (*See* his Irish plays and playwrights. 1913. p. 160–97.)

Discerning appreciation of Synge's work, emphasizing its basic joy or exaltation, and the prevailing qualities of grotesquerie and irony.

**Yeats, Jack Butler.** Synge and the Irish, random reflections on a much-discussed dramatist from the standpoint of a fellow-countryman. (*See* Harper's Weekly, Nov. 25, 1911, 55: 17.)

Written by a brother of William Butler Yeats and an intimate friend of Synge.

**Yeats, William Butler.** J. M. Synge and the Ireland of his time. (*See* Forum, Aug, 1911, 46: 179–200.)

—— Same. (*See* his The cutting of an agate. 1912. p. 146–95.)

Interesting, but rather rambling.

—— Synge and the Ireland of his time: with a note concerning a walk through Connemara with him by Jack Butler Yeats. 54 p. Churchtown, Ireland. Cuala Press. 10s. 6d. net.

Published also by Macmillan. N. Y. $1.50. Also by Kennerley, N. Y., 1911. $3.50 net.

Does not include any attempt to criticise or appraise his friend's dramatic achievement, and in fact says disappointingly little about him.

—— Preface to the first edition of The well of the saints. (*See* his The cutting of an agate. 1912. p. 36–48.)

Written Jan. 27, 1905.

Introduces Synge to the reading public, and touches but slightly on *The well of the saints*. Contains the often-quoted account of Yeats' discovery of Synge, and an appreciation of the rhythm and diction of his plays.

# TOLSTOI

**Compiled by John Adams Lowe, Librarian, Williams College Library.**

## LEV NIKOLAEVICH TOLSTOI (1828-1910)

This Russian novelist and social reformer was born September 9, 1828 and died on November 20, 1910, achieving a longer span of life than any of the preceding or contemporary leaders of Russian thought. While Tolstoi is rarely considered as a dramatist it must be conceded that one of his dramas at least, *The Power of Darkness*, "becomes in itself and carries with it as strong a breath of the littleness of human life and the force of destiny as any great drama of the heroic school." The plays, few in number, cruel, sombre studies of peasant life, filled with repulsive and sordid details, are each of them saved by Tolstoi's attitude toward all life, essentially that of a moralist. *The Death of Ivan Ilyitch* suggests the victory over death. *The Fruits of Culture* ironically satirizes the follies of the ruling classes. Rather than technical creations, they are naturalistic scenes from daily life, depending more on their minute portrayal of human nature and its satiric picture of human society than on the effective interaction of stage types in producing dramatic situations.

The plays possess too much Russian tone and color to act well on a stage before an American audience, but they cannot be passed by without a reading by anyone who appreciates real drama.

**Tolstoi, Lev Nikolaevich,** *graf.* The complete works of Count Tolstoy. Limited ed. tr. from the original Russian and ed. by Leo Wiener. 24 v. Bost., 1904–5. Dana Estes & Co.

*Contents:* v. 18. Dramatic works.
Reviewed in Academy, Feb. 4, '05, 68: 100–1.

—— Death of Ivan Ilich; dramatic works; the Kreutzer sonata, tr. from the original Russian and ed. by Leo Wiener. 504p. D. Bost., 1911. Dana Estes & Co. (Tula ed.)

*Contents:* Power of darkness; Fruits of enlightenment.

—— Father Sergius and other stories and plays, ed. by Hagberg Wright, with an introductory essay by A. Maude. 426p. D. Lond., [1911]. T. Nelson & Sons. $1.25.

*Contents:* The light that shines in darkness.

—— Same. 318p. D. N. Y., 1912. Dodd, Mead & Co. $1.25.

*Contents:* Wisdom of children.
Reviewed in Athenæum, Jan. 13, '12; 1:38; Bookman, April, '12, 35: 211; Nation, June 20, '12, 94: 614; Review of Reviews, Aug. '12, 46: 253.

—— The forged coupon, and other stories and dramas, ed. by Hagberg Wright. 412p. D. N. Y., 1911. Dodd, Mead & Co. $1.25.

Published also by T. Nelson & Sons. Lond., 1911.

*Contents:* The cause of it all; The man who was dead.

Reviewed in New York Times, Feb. 25, '12, 17: 97; Spectator, Nov. 25, '11, 107: 904.

—— Man who was dead (The living corpse); the cause of it all: dramas, ed. by Hagberg Wright. 190p. O. N. Y., 1912. Dodd, Mead & Co. $1.20.

Reviewed in Bookman, April '12, 35: 211; Dial, June 16, '12, 52: 470; Nation, June 20, '12, 94: 614.

—— The novels and other works. 22 v. N. Y., 1899. Scribner.

*Contents:* v. 16. The power of darkness; Fruits of enlightenment.

—— Plays, tr. by L. and A. Maude. xii, 250p. O. N. Y., 1904. Funk & Wagnalls.

*Contents:* Power of darkness; First distiller; Fruits of culture.

Reviewed in Academy, July 22, '05, 69: 761–2; Arena, Dec., '04, 32: 671–3, B. O. Flower.

—— Anna Karenine: pièce en cinq actes et sept tableaux d'apres le roman de Tolstoi. 32p. Q. illus. Paris, 1907. (Illustration théâtrale, no. 51.)

—— Same. Drama founded on Tolstoi's novel by E: Guiraud, adapted by T: W. Broadhurst. Produced at Herald Square theatre, New York.

Reviewed in Fortnightly, Oct. '11, 96: 728–44; Maude, A., Life of Tolstoy, 1: 438–44; Theatre, Oct. '07, 7: 260–1.

—— Cause of it all.

Published (bound with The forged coupon) by Dodd, Mead & Co. N. Y., 1911.

The cause of all evil is the habit that sinners have contracted of punishing other sinners who have done them wrong. No character in this play is so good that he may point the Pharisaical finger at another, and none is so bad that his fellows have a right to condemn him.

"Not of much importance in itself, but if staged should act well."

Reviewed in Academy, May 4, '12, 82: 565; Nation (Lond.), May 4, '12, 11: 159–60.

—— First distiller.

Published (bound in Plays, tr. by L. & A. Maude) by Funk & Wagnalls. N. Y., 1904. (*See* Revue d'art dramatique. Paris, 1899. n.s. 7: 81–106.)

This dramatization of The Imp and the crust, a folk-tale, was written for booth performances for peasant festivals. Its message is temperance. It is short and easily acted.

Reviewed in Maude, A. Life of Tolstoy, 2: 308.

—— Death of Ivan Ilich.

La mort d'Ivan le Terrible: drame . . . traduit du russe par C. Courriere. Paris, n.d. 186p. D.

Ivan suffers from an incurable disease, torment in body and mind, asking "I have done no special evil in my life, why should this happen to me?"

At the end of his life he realizes that it has been conducted on a false basis, and thus dies, not cheerfully, not with resignation, but yet not in torment.

Reviewed in Athenæum, Nov. 22, '02, 2: 680.

—— Fruits of culture: a comedy, tr. by G. Schumm. 185p. D. Bost., 1891. B. R. Tucker.

This play, founded on spiritualism, was produced in St. Petersburg, September, 1891. It represents the author in a rôle to amuse: a drama which seeks to impress lessons and thoughts which the author holds to be true by means of a work sufficiently light to attract readers who would shun its gloomy portrayal. It scorns psychical phenomena.

Reviewed in Academy, April 25, '13, 64: 407–8; Arena, 1904, 32: 671; Maude, A., Life of Tolstoy, 2: 367–79; Mar. 12, '91, 52: 226.

—— Fruits of enlightenment: a comedy in four acts. Authorized ed. 149p. D. N. Y., 1911. W. H. Baker & Co. 25c.

Published also by Heinemann (tr. by Schumm, introd. by A. E. Pinero.) 276 p. O. Bost., 1911.

This play is the same as Fruits of culture.

—— The infected family, written in 1863, but never published.

(*See* Maude, A. Life of Tolstoy. 1: 297.)

—— Kreutzer sonata.

The production in New York in 1906 of the "Kreutzer sonata," is commented on by H: Tyrrell in the Forum, Jan. '07, 38: 405. "The drama so called has no more to do with the writings of the eccentric Russian novelist than it has with Beethoven's music. It was written by Jacob Gordin, a pioneer and present head of New York's flourishing school of Yiddish playwrights."

—— Light that shines in darkness: a drama, ed. by Hagberg Wright. 205 p. O. N. Y., 1912. Dodd, Mead & Co. $1.50.

This posthumous play was left unfinished, and it is not likely that it will be reproduced. It is prohibited in Russia on account of the military allusions. It is supposed to depict Tolstoi's own conflict with his family in endeavoring to live up to his high moral principles. A man of wealth tries in spite of his family to live up to a high ethical plane. Two converts to his teaching, a priest and a soldier, come to disaster, and he himself loses his life rather than renounce his faith.

Reviewed in Athenæum, Jan. 13, '12, 1:38; Nation, June 20, '12, 94: 614.

—— The living corpse: drama in six acts and twelve tableaux, tr., from the Russian by Mrs. E. M. Evarts. 125p. O. Phila., 1912. Brown Brothers.

Published also (bound with Man who was dead) by Dodd, Mead & Co. 190p. O. N. Y., 1912. $1.20.

Fedia, feeling himself unworthy of his wife and feeling that a real love between her and their mutual friend might grow up, disappears. He is saved from attempted suicide by a gipsy girl, although some clothes on a river bank start the belief in his death. Thus he loses name and standing and becomes a living

corpse, until, betrayed, both he and the couple are haled into court, where he kills himself.

Reviewed in Current Lit., Jan. '11, 52: 91–3; Literary Digest, Nov. 25, '11, 43: 978; New York Dram. 66: Nov. 15, '11, 7, 10.

—— Man who was dead.

Published also under the title, The living corpse.

"The most interesting piece of histrionic literature that ever came from Tolstoi's pen."

"The book is a thriller to the reader as the play is to the theatre-goer." — *Abraham Cahan.*

Reviewed in Bookman, April, '12, 35: 211–12.

—— The nihilist, written in 1863, never published. (*See* Maude, A. The life of Tolstoy. 2: 297.)

—— Power of darkness (Dominion of darkness): a drama in five acts, tr. from the original Russian. 116p. D. Chicago, 1890. C. H. Sergel & Co.

Published also (bound with Plays, tr. by L. and A. Maude) by Funk & Wagnalls. 12, 250 p. O. N. Y., 1904. $1.50.

Tolstoi's greatest, as it is his most gloomy dramatic creation; intensely moral; terrible in earnestness and force, but sombre to the last degree.

"It depicts sordid sin and misery and crime with scarcely a relief." — *Dole.*

Reviewed in Academy, April 25, '03, 64: 407–8; July 25, '05, 69: 761–2; Literary World, 18: 297; Maude, A., Life of Tolstoy, 2: 302–6; Nation, Jan. 17, '01, 72: 47–8; Saturday Review, 98: 823.

—— Resurrection, tr. by L. Maude. Players ed. xi, 519p. D. illus. N. Y., 1903. Dodd, Mead & Co. $1.50.

Published also (dramatized by H: Bataille) by E. Fasquelle. 244p. O. Paris, 1905.

"The play deals, not with the Resurrection of legend, but with the Resurrection of the love of humanity in the soul after its crucifixion by sin and suffering and remorse."—*E. K. Chambers.*

Reviewed in Academy, Feb. 21, '03, 64: 182–3; Athenæum, Feb. 21, '03, 1: 251; Independent, March 26, '03, 55: 744–6. N. Y. Dram. Mirror, Feb. 28, '03, 49: 16; Theatre, 1903, 3: 58.

—— Traveller and peasant. (*See* English Review. Lond., 1910. 5: 617–24.)

—— Tzar Feodor Ivanovitch: a tragedy in five acts . . mounted and costumed . . . by Paul N. Orleneff, Mme. Alla Nasimoff and their company. 24p. O. illus. N. Y., 1906.

This is the second tragedy in a trilogy of which the Death of Ivan and Tsar Boris are the others. Its plot, laid in Moscow in the XVI century, shows the struggle of the reactionary party against the increasing influence of the Tsar's minister to get the administration into his own hands. Between it and the nobles stands the irresolute, vacillating monarch. Feodor is conscious of his inability to rule and is used by each party until the struggle is decided in favor of his minister, whom the Tsar appoints as regent.

—— Wisdom of children.

Published (bound with Father Sergius and other stories) by Dodd, Mead & Co. 318p. O. N. Y. 1912. $1.25.

A series of dialogues.

## NON-DRAMATIC WORKS.

**Tolstoi, Lev Nikolaevich,** *graf.* How "Ivan" is to be played: Tolstoi's notes translated for the New York Times by Mme. de Meissner. (*See* New York Times, Feb. 28, 1904.)

Shows Tolstoi's ideas of stage setting and action.

—— Shakespeare and the drama. (*See* Fortnightly, Dec. '06–Jan. '07, 86: 963–83; 87: 62–91.)

A critical onslaught upon our accepted standards of literary achievement

Verdict of the world on Tolstoi's assault upon Shakespeare. (*See* Current Lit., Aug. '07, 43: 200–3.)

—— Tolstoi on Shakespeare: a critical essay on Shakespeare, tr. by V. Tchertkoff and I. F. M., followed by Shakespeare's attitude to the working classes, by Ernest Crosby, and a letter from George Bernard Shaw. 169p. D. N. Y., 1906. Funk & Wagnalls. 75c.

Tolstoi argues that Shakespeare is lacking in the very point of excellence that by general consensus of opinion earned for him the right to be called an imperial genius, namely, delineation of character.

Reviewed in Catholic World, Mar. '07, 84: 836; Current Lit., Jan, '07, 42: 46; Independent, Feb. 21, '07, 62: 441; New York Times, Dec. 8, '06, 11: 850.

## CRITICISM.

**Besnard, Lucien.** L'œuvre dramatique de Leon Tolstoi. (*See* Revue d'art dramatique, 1899, n.s. 7: 107–15, 187–93.)

**Brückner, A.** Literary history of Russia, ed. by E. H. Minus, tr. by H. Haverlock. xix, 558p. O. Lond., 1908. T. Fisher Unwin.

Includes section on Tolstoi, p. 364–89.

"The most scholarly and exhaustive work published, containing a wealth of information and giving acute analyses and discriminations."

Reviewed in A. L. A. Booklist, March, '09, 5: 73; Annals Am. Acad., July, '09, 34: 199; Athenæum, Jan. 16, '09, 88: 630; New York Times, Jan. 2, '09, 14: 2.

**Dukes, Ashley.** Modern dramatists. 310p. D. Lond., 1911. F. Palmer. $1.50.

A critical study of the modern European theatre as as it is influenced by the dramatists of to-day.

Reviewed in Nation, April 18, '12, 94: 396; New York Times, Mar. 24, '12, 17: 157.

**Dupuy, Ernest.** Great masters of Russian literature in the nineteenth century, tr. by N. H. Dole. 445p. D. N. Y., 1886. T. Y. Crowell.

Contains section on Tolstoi, pp. 215–338.

**Henderson, Archibald.** The Message of Tolstoy. (*See* Forum. Feb., 11, 45: 142–50.)

Evaluates Tolstoi both as literary artist and social reformer.

**Ibsen and Tolstoi: alike yet unlike.** (*See* Review of Reviews, April, '11, 43: 476–7.)

**Lewinsky, Josef.** Da russische Theatre und Tolstoi. (*See* Deutsche Revue. Stuttgart, 1899. 24: 34–44.)

**Maude, Aylmer.** Life of Tolstoy. 2 v. O. N. Y., 1910. Dodd, Mead & Co. $6.00.

An impartial biography by an author who knew Tolstoi intimately for over twenty years, revised by the Countess Tolstoi.

Reviewed in Bookman, Dec. '10, 32: 422; New York Times, Dec. 10, '10, 15: 695; Review of Reviews, Dec. 10, 42: 758; Saturday Review, Oct. 29, '10, 110: 552.

—— Tolstoy: as dramatist. (In his Father Sergius and other stories. 1911. pp. 1–30.)

Same. (In his Light that shines in darkness. 1912. pp. 1–34.)

Careful criticism by a Tolstoi translator and scholar.

**Mayor, Joseph B.** Tolstoi as Shakespearean critic. (*See* Royal Society of Literature. Transactions. Lond., 1908. Ser. 2, 28: 23–55.)

**Paulding, J. K.** Tolstoi at the Berlin theatre. (*See* Nation, Jan. 17, '01, 72: 47.)

**Perris, G. H.** Leo Tolstoy; the grand Mujik: a study in personal evolution. xi, 236p. O. Lond., 1898. T. Fisher Unwin.

Reviewed in Academy, Aug. 13, '98, 54: 139–40.

**Symons, A.** Plots not adapted to dramatization. (*See* Saturday Review, 95: 227.)

**Tolstoi, Ilya, count.** Reminiscences of Tolstoy. (*See* Century, Je.–Ag.'14, 88: 187–96, 418–28, 561–73.)

—— Same. (*See* Fortnightly, Je.–S.'14, 101: 951–63; 102: 41–55; 307–23, 499–517.)

**Tolstoi as a dramatist.** (*See* Academy, April 25, '03, 64: 407–8.)

Careful review of the Plays translated by Maude.

**Tolstoy's life and work.** (*See* Edinburgh Review, July, '11, 214: 218–51.)

**Tolstoy's place in literature.** (*See* Current Lit., Jan, '11, 50: 87–90.)

**Vogüé, E. Melchior de.** The Russian novel, tr. from the 11th French edition by H. A. Sawyer. Lond., 1913. Chapman and Hall. $2.00.

Contains an excellent section on Tolstoi, pp. 271–332.

Reviewed in Nation (Lond.), Dec. 6, '13, 14: 444–6.

**Waliszewski, Kazimierz.** History of Russian literature. viii, 451p. O. N. Y., 1900. Appleton.

Contains section on Tolstoi, pp. 360–400.

Unsympathetic survey by a Polish author influenced by Parisian sentiments.

Reviewed in Athenæum, Mar. 31, '00, 1: 392; Bookman, 12: 43–8, 373–8, 376–8; Nation, May 3, '00, 70: 345.

**Witte, S.** Tragedy of Tolstoi. (In Independent, June 13, '07, 62: 1439–1447.)

# WILDE

**Compiled by John Adams Lowe, Librarian, Williams College Library.**

## OSCAR WILDE (1856–1900)

The period of productivity of Wilde's plays is bounded by the years 1892 and 1895. *Lady Windermere's Fan* brought him his first real success, appearing in 1892 at St. James's Theatre. The following year *A Woman of No Importance* was produced, and in 1895 *An Ideal Husband* and *The Importance of Being Earnest* were presented. These plays manifest dramatic and literary ability, but the criticism is brought against their author that he was an imitator rather than an original artist and that he never got beyond the imitative state. Cleverness and brilliance characterize the lines of the plays. In 1893 the licenser of plays refused to grant a license to *Salome*, but Sarah Bernhardt produced it in French in Paris in 1894. The manuscript of *A Florentine Tragedy* was stolen from Wilde's rooms in 1895. In 1883 he wrote *The Duchess of Padua*, but it was not until 1904 that it appeared in print in Berlin in a German translation. St. John Hankin has expressed his estimate of Wilde in these words: "With his gifts for dialogue and characterization, his very remarkable 'sense of the theatre' he might have been a great dramatist if he had been willing to take his art seriously."

**Wilde, Oscar Fingall O'Flahertie Wills.** Works; with an introduction by Richard LeGallienne. 15 v. O. N. Y., 1911. Lamb Pub. Co.

—— Writings. 10 v. O. N. Y., 1909. Pearson Pub. Co.

*Contents:* v. 1. Life; criticism of the plays, pp. 233–55. v. 4. Lady Windermere's fan; Importance of being earnest. v. 6. Salome; Duchess of Padua; Vera. v. 8. Woman of no importance; Ideal husband.

—— Plays. 3 v. O. Bost., 1905. J: W. Luce & Co. $6.00.

*Contents:* v. 1. Lady Windermere's fan; A woman of no importance. v. 2. Importance of being earnest; Ideal husband. v. 3. Salome; Duchess of Padua; Vera.

—— Duchess of Padua: a play. 120p. D. N. Y., 1906. F. M. Buckles & Co. $1.00.

Published also by Methuen. Lond., 1909. 190p. D. 5s.

More of a play for the study than the stage, and although presented in England, America and Germany, it was not a success. It is replete with dramatic possibilities.

Reviewed in Ingleby, L. C., Oscar Wilde, pp. 199–206.

—— Florentine tragedy; opening scene by Sturge Moore. 66p. O. Bost., J: W. Luce & Co., 1908. $1.25.

This brief, one-act drama presents three characters; a merchant, his wife, and her lover. The action is concerned with a duel between the men, fought in the light of a torch held by the woman. It was successfully staged in Germany.

Reviewed in Saturday Review, June 16, '06, 101: 751–2; by Max Beerbohm; Ingleby, L. C., Oscar Wilde, pp. 215–19 London Tribune, June, '06.

—— Ideal husband: a play. 128p. D. Bost., 1906. J: W. Luce & Co.. $1.25.

Published also by W. H. Baker. Bost., 1906. D. paper. 50c.

One of the most dramatic of Mr. Wilde's plays. Lord Chiltern is persuaded to suppress the report of a commission to investigate a worthless Argentine Canal project by Mrs. Cheveley, who has invested too heavily in it. She produces a letter in which he, as a young man, gave away a Cabinet secret. Lady Chiltern appeals to Lord Goring to save her husband's honor. He secures the letter but Mrs. Cheveley steals from him another sent by Lady Chiltern, which raises complications, creating a scandal. Lord Chiltern never questions his wife's fidelity.

Reviewed in Academy, Jan. 19, '95, 47: 66; Henderson, A. Interpreters of life, pp. 86–90; Ingleby, L. C., Oscar Wilde, pp. 129–48; London Times, weekly ed., Jan. 11, '95, 29; Saturday Review, Jan. 12, '95, 79: 445.

—— Importance of being earnest: a trivial comedy for serious people. 84p. D. Bost., 1906. J: W. Luce & Co.

Published also by S: French. N. Y., n.d. D. paper. 50c.

Comedy of smart sayings, brilliant epigram and mirth-provoking lines, and the one most personally characteristic of Wilde's art. A great success on the stage.

"Its title was a pun, its story a conundrum, its characters lunatics, its dialogue a 'glaimantias.' and its termination a sell."

Reviewed in Blue Book, Mar., '11, 12: 892–3; Illus. London News, Dec. 11, '09, 135: 854; London Times, weekly ed., Feb. 22, '95, 160; Munsey, Jan. '11, 44: 564; Nation, Nov. 17, '10, 91: 479; New York Dram., Nov. 30, '10, 9; Pearson (N. Y.), Jan., '11, 25: 21; Ransome, A., Oscar Wilde, pp. 140–65; Saturday Review, Feb. 23, '95, 79: 249–50, and Dec. 4, '09, 108: 725.

—— Lady Windermere's fan: a play about a good woman. 141p. D. N. Y., 1907. G. P. Putnam's Sons. (Ariel booklets.) 75c.

Published also by S: French. N. Y., n.d. D. paper. 50c.

This was a great stage success, but severely criticised because it is "off the beaten track." Plot is the usual comedy of intrigue. In its treatment by a clever hand lies the novelty; it has no suggestion of coarseness, plenty of good feeling, and of complex character, while offering opportunity for good acting.

Reviewed in Academy, Mar. 25, '92, 41: 236; Academy, Nov. 4, '11, 81: 573–4; Gentleman's Mag., n.s. 48: 426; Green Book Album, Dec., '11, 6: 1235–40, by V. Fyles; Illus. London News, Oct. 21, '11, 139–624; Ingleby, L. C., Oscar Wilde,

pp. 104–118; London Times, weekly ed., Feb. 26, '92, 8; Spectator, Nov. 26, '92, 69: 767; Theatre, 28: 200.

—— Salome: a tragedy in one act. 60p. S. N. Y., 1906. F. M. Buckles & Co. $1.00.

Published also by John Lane. illus. Lond., 1911. 110p. D. 5s.

Severely criticised for coarseness; production in England prohibited by censor because it deals with a Biblical subject, the dancing of Salome before Herod, and the death of John the Baptist. The Bible account and the play are very unlike.

"The play must ever appeal to the actor, the artist, the student of literature, on account of its dramatic possibilities, its wonderful coloring, its perfection of structure, and its mastery of style."

Reviewed in Craftsman, Feb., '07, 11: 523–38; Craftsman, Mar., '09, 15: 741–2; Current Lit., Sept., '06, 41: 308–12; Graphic, Dec. 17, '10, 82: 944–5; Harper's Weekly, 53. Feb. 6, '09, 27, by L. Gilman ; Ingleby, L. C., Oscar Wilde, pp. 168–98; Musical Courier, 58: Feb. 3, '09, 23–6; Nation (Lond.), Mar. 4, '11, 8: 907–8; New Music Review, Mar., '09, 8: 219–20; New York Times, Dec. 23, '13, 11: 2; Pall Mall Gazette, June 29, 1892; Saturday Review, 78: 18; and 99: 623; Spectator, Dec. 24; '10, 105; 1134–6; Theatre, June, '06: 144–5, by L. M. Davidson. Theatre, Mar., '07, 9: 76–8, xi; World Today, Jan., '11, 20: 22.

—— Mr. and Mrs. Daventry.

Production at Hackett theatre, New York city, Feb., 1910. (*See* New York Dram. 63: Mar. 5, '10, 6.)

—— Vera.

Russian play of nihilists. Images the conflict between despotism and nihilism, between a vacillating, terror-obsessed Czar and a Russian Charlotte Corday. This play was written when Mr. Wilde was twenty-two years old and is not a representative work.

Reviewed in Henderson, A. Interpreters of life, pp. 65–68; Ingleby, L. C., Oscar Wilde, pp. 207–14.

—— Woman of no importance: a play. 94p. D. Bost., 1906. J: W. Luce & Co. $1.00.

Published also by W. H. Baker. Bost., 1906. D. paper. 50c.

The story of a woman's sin and her repentance. Certain of permanence on account of its human interest and pathos. It is filled with brilliant repartee and amusing paradox, passages of rare beauty and moments of touching sadness.

Beerbohm calls this play Mr. Wilde's most dramatic work as it is least conventional in its treatment.

Reviewed in Ingleby, L. C., Oscar Wilde, pp. 119–28; London Times, weekly ed., April 21, '93, 319.

## NON-DRAMATIC WORKS.

**Wilde, Oscar Fingall O'Flahertie Wills.** Under the balcony. (*See* Shakespearean show-book, May 29, 1884.)

—— Shakespeare and stage costume. (*See* Nineteenth Century, May '85, 17: 800–18.)

Contains Truth of masks.

## CRITICISM.

**Almy, P. H. W.** New views of Oscar Wilde. (*See* Theatre, 32: 119.)

**Beerbohm, Max.** Notes on Oscar Wilde. (*See* Saturday Review, 90: 719.)
This article presents a very just estimate of Mr. Wilde as a dramatic playwriter, bringing out the points of both strength and weakness which tended to make his plays a failure or a success.

**Brémont, Countess de.** Oscar Wilde. 199 p. Everett & Co., Ltd. London, 1911.

**Brookfield, Charles.** The poet and the puppets. (*See* London Times, weekly ed., May 27, '92, 9.)
Criticism on a burlesque on Lady Windermere's fan.

**Douglas, A.** Oscar Wilde and myself. N. Y., 1914. Duffield. $2.50.

**Gallienne, Richard Le.** Introduction to University Edition of the Writings of Oscar Wilde. A. R. Keller & Co., Inc. London. N. Y. 1907.

**Hankin, St. John.** Collected works of Oscar Wilde. (*See* Fortnightly, May '08, 89: 791–802.)
Gives brief characterizations of some of his best plays.

**Henderson, Archibald.** Dramas of Oscar Wilde. (*See* Arena, Aug. '07, 38: 134–9.)
Reviews of Vera, Duchess of Padua, Salome, Lady Windermere's fan, Woman of no importance, Importance of being earnest.

—— Interpreters of life and the modern spirit. 330p. O. N. Y., 1911. Kennerley. $1.50.
Contains comprehensive essay on Wilde, pp. 37–103.
Reviewed in Current Lit., June, '11, 50: 664–6.

—— European Dramatists. 395 p. Stewart & Kidd Co., Cincinnati. 1913. $1.50. Grant Richards, London. 1914.
Contains dramas of Oscar Wilde, pp. 251–320.
An authoritative and exhaustive study of Wilde as artist. "The essay on Wilde is masterly from beginning to end." — *Pall Mall Gazette.*

—— Theatre of Oscar Wilde. (*See* Overland, July, '07, n.s. 50: 9–18.)
A critical essay on all the plays of Mr. Wilde.

**Howe, P. P.** Dramatic portraits. N. Y., 1913. Kennerley. $1.50.
Contains sketch of Wilde, pp. 83–114.

**Ingleby, L. C.** Oscar Wilde. viii, 400p. O. Lond., 1912. T. W. Laurie. 12s. 6d.
*Contains:* The modern playwright, pp. 95–157. Romantic dramas, pp. 161–224.
Reviewed in Nation (N. Y.), Feb. 4, '09, 88: 116–7.

**Lopère, F.** Oscar Wilde. (*See* Colonnade, Jl. '14, 8: no. 1, 7–14.)

**Mason, Stuart.** Oscar Wilde: a study; from the French of André Gide. 110p. O. Oxford, 1905. Holywood press.
Contains bibliography, pp. 93–102.

**Montague, C. E.** Dramatic values. 2nd ser. 276p. S. N. Y., 1911. Macmillan. $1.25.
Oscar Wilde's comedies discussed.

**Moore, P. E.** Naughty decade: Oscar Wilde and other decadents of the nineties. (*See* Nation, May 14–21, '14, 98: 566–8, 598–600.)

**Ransome, Arthur.** Oscar Wilde: a critical study. 212p. O. illus. Lond., 1912. Martin Secker.
Section called "The theatre," pp. 130–52.

Reviewed in Nation (Lond.) Mar. 9, '12, 10: 956.

**Ransome, Arthur.** Oscar Wilde in Paris. (*See* Bookman, May, '11, 33: 268–73.)
Shows circumstances under which Salome was written.

**Pollard, Percival.** Translation by, of Recollections of Oscar Wilde. By Ernest La Jennesse, André Gide and Franz Blei. 99 p. Boston & London. London. 1906.

**Sherard, R. H.** The story of an unhappy friendship. 257 p. London. Greening & Co., Ltd. 1905.

**Sherard, R. H.** The life of Oscar Wilde. 448 p. N. Y. Mitchell Kennerley. 1906.

# YEATS

**Compiled by Alice Thurston McGirr, Carnegie Library, Pittsburgh, Pa.**

## WILLIAM BUTLER YEATS (1866–)

William Butler Yeats, the representative writer of the Irish literary revival, was born on June 13, 1866, at Sandymount, Dublin. He is the son of a well-known Irish artist, and was educated partly in London and partly in Ireland. His grand-parents lived in County Sligo, where he spent most of his early years, and he attributes to the beauty of that county his chief poetic inspiration. He studied art for three years but abandoned it for literature when he was twenty-one. He began to write poems about 1884 for Irish journals, and later, prose stories and essays. He has also done considerable editing, and has issued several numbers of small periodicals such as *Beltaine*, *Samhain*, and *The arrow*. But no phase of his literary activity has engaged more attention than that concerned with the theory and practice of the drama. He may be called the founder of the Irish national theatre, and his own plays were written to further this movement. They are based on Celtic folk-lore and tradition, and are filled with the very spirit of idealism, mysticism and romance.

**Yeats, William Butler.** Collected works in verse and prose. 8v. Lond., 1908. Shakespeare Head Press, £4 4s. net. [Chapman and Hall, Lond., are agents for this edition, and Gibbings and Co., Lond., are agents for all the publications at the Shakespeare Head Press.]

*Contents:* V. 1. Poems lyrical and narrative. V. 2, 3, and 4. Plays. V. 5. The Celtic twilight, and Stories of Red Hanrahan. V. 6. Ideas of good and evil. V. 7. The secret rose; John Sherman; and Dhoya. V. 8. Miscellaneous (containing a series of papers called Discoveries and various critical essays).

Bibliography of Yeats's writings by Allan Wade.

Reviewed in Fortnightly Rev., Feb., 1909, 91: 253–70, by E. M. D.; Saturday Rev., Nov. 7, 1908, 106: 577–8; Saturday Rev., Feb. 27, 1909, 107: 280; Spectator, Oct. 17, 1908, 101: 588–9.

—— Plays for an Irish theatre; with designs by Gordon Craig. 240 p. Lond., 1911. Unwin, 8s. 6d. net.

Does not include *Countess Cathleen*, *The Land of Heart's Desire*, or *Unicorn from the stars*, but has an interesting preface presenting author's views of tragedy and comedy.

Reviewed in Athenæum, Jan. 13, 1912, 139: 51–2; English Rev., May, 1912, 11: 330–1; Bookman (Lond.), March, 1912, 41: 304–5; Contemporary Rev., June, 1912, 101: 902–3.

—— Poetical works. v. 2. Dramatic poems, new and rev. ed., 533 p. N. Y., 1912. Macmillan, $2 net.

*Contents:* Countess Cathleen; Land of heart's desire; Shadowy waters; On Baile's strand; The king's threshold; Deirdre; Appendix I. Legendary and mythological foundation of the plays and poems. Appendix II. Dates and places

of the performance of the plays. Appendix III. Acting version of "The Shadowy Waters." Appendix IV. The work of the National Theatre Society at the Abbey Theatre, Dublin: a statement of principles.

Reviewed in North Am. Rev., April, 1908, 187: 614–8, by Charles Johnston; North Am. Rev., Sept., 1907, 186: 92–4, by Louise Collier Willcox; N. Y. Times, Feb. 2, 1907, 12: 68, by Bliss Carman; Putman's Mo., Dec., 1907, 3: 363–4, by Jessie B. Rittenhouse; Outlook, Nov. 9, 1907, 87: 544; Nation, Oct. 17, 1912, 95: 365; Atlantic Mo., Dec., 1907, 100: 850, by Ferris Greenslet; Independent, Oct. 10, 1912, 73: 854.

—— Poems. 338 p. Lond., 1912. Unwin, 7s 6d. net.

Includes *The Countess Cathleen* and *The Land of Heart's Desire.*

Reviewed in Academy, Feb. 22, 1896, 49: 151–2, by Ernest Rhys; Academy, May 6, 1899, 56: 501–2; Academy, May 11, 1901, 60: 409–10; Athenæum, March 8, 1902, 119: 298–300; Athenæum, June 17, 1899, 113: 747–8; Saturday Rev., May 6, 1899, 87: 553–4, by Arthur Symons; Outlook (English), July 22, 1899, 3: 810–11; Literature, May 25, 1901, 8: 439–41; Spectator, May 25, 1901, 86: 773–4.

—— Poems, 1899–1905. Lond., [1906]. [Unwin, 6s. net.

Includes *The Shadowy waters, On Baile's strand,* and *The King's threshold.*

Reviewed in Spectator, Dec. 8, 1906, 97: 931; Athenæum, Dec. 15, 1906, 128: 770; Saturday Rev., Feb. 16, 1907, 103: 206.

—— Shorter plays. Lond. Unwin, 3s. 6d. net.

—— Cathleen ni Hoolihan.

The scene of this one-act play in prose is laid at Killala, near which, in 1798, Humbert's ill-starred expedition made its landing. Cathleen ni Hoolihan is the name of the Poor Old Woman, the Shan Van Vocht of the song, one of the poetic embodiments of the spirit of Ireland, who, according to tradition, when war or trouble is at hand goes up and down the land.

Reviewed in Fortnightly Rev., Dec., 1902, 78: 1051–4, by Stephen Gwynn; N. Y. Dram., Dec. 6, 1911, 66: 6.

—— Countess Cathleen.

Published also by Unwin. Lond. 3s. 6d. Also by Unwin. 128 p. Lond., 1912. 1s net. (Dublin plays, v. 1.)

The story is of an Irish lady in the sixteenth century who tries to save her people from starvation during a famine. Two evil spirits in the guise of merchants are buying the peasants' souls for gold, and at last the countess gives her soul to the devil in exchange for theirs and for money to get them food.

"An atmosphere of the supernatural, an ever-present sense of mysterious powers that are at every turn influencing human life for evil or for good, is poured over the whole, and turns the every-day world to a wonder world, where angel visitants, fairies, and all the vague mythical creatures of popular tradition come and go in course." *Krans.*

Reviewed in Academy, Oct. 1, 1892, 42: 278–9, by Lionel Johnson; Saturday Rev., May 13, 1899, 87: 586–8, by Max Beerbohm; English Rev., Aug., 1912, 12: 146; Ill. Lond. N., July, 20, 1912, 141: 88; N. Y. Dram., Feb. 26, 1913, 69: 7.

—— Deirdre.

Published also by Unwin. 56 p. Lond., 1907. 3s. 6d. net.

"One of the few great love stories of the world, it has been sung and said by many tongues, and praised by many pens, but never more beautifully than by Mr. Yeats. The moment he has chosen is the home-coming, after their long wandering, of Naisi and Deidre, when King Conchubar having promised them forgiveness, has sent his chief man, Fergus, Son of Rogh, to receive them. The scene is a Guest House in a wood." *Fortnightly Rev.*

Reviewed in Athenæum, Oct. 5, 1907, 130: 415–16.

—— Green helmet and other poems 91 p. N. Y., 1912. Macmillan, $1.25 net.

Published also by Kennerley, 32 p. N. Y., 1911. $3.50 net. Also (*See* Forum, Aug., 1911, 46: 301–21).

A versified form of *Golden helmet.*

"It is a haunting piece of work, lucid and musical, wrought with delicate suggestion and a vivid sense of atmosphere. . . . Humor is a species of poetical ballast, and it may well be that that admittedly farcical element here present . . . has saved the poet's allegory from soaring to those scarcely visible heights which are sometimes the bourne of mysticism unrestrained." *Athenæum.*

Reviewed in Academy, May 6, 1911, 80: 547; Athenæum, Feb. 18, 1911, 137: 186; Spectator, June 3, 1911, 106: 851; Review of Rev., March, 1913, 47: 371; Independent, Nov. 21, 1912, 73: 1184; Literary Digest, Nov. 23, 1912, 45: 966.

—— Hour-glass and other plays. 113 p. N. Y., 1904. Macmillan, $1.25 net.

Contains also *Cathleen ni Hoolihan* and a *Pot of broth.* Published also by Unwin, Lond. 6d. (Acting version.)

"The protagonist of the . . . play is a wise man and a teacher, who inculcates in his pupils the cocksureness of negation. Teigue, the fool, alone remains obdurate in belief, laughing at the wisdom of the wise. And the play tells how the fool's faith is the salvation of the master. It is a little parable, designed to illustrate the author's view of religious truth as intuitive, and not to be come at by the reason." *Krans.*

Reviewed in Barley, J. W. Morality motive in contemporary English drama. 1912, p. 22–5; Nation, Aug. 18, 1904; 79: 144; Atlantic Mo., May, 1904, 93: 712–3; Spectator, June 25, 1904, 92: 989.

—— Hour glass; a new version. (*See* Mask, April, 1913, 5: 327–46.)

Yeats felt that when produced on the stage this little play lost its original significance. In order to remedy this, he has practically rewritten it, though the earlier version has not been withdrawn from the stage.

—— King's threshold, *and* On Baile's strand. Lond. Unwin, 3s. 6d. net.

"Describes the attempted suicide by self-starvation of Seanchan . . . the chief bard of Ireland, in consequence of his being forbidden by King Guaire to occupy at the high table at Gort the place from time immemorial accorded the poet." *Athenæum.*

"It is . . . [in this play] with its conscious and voluntary exaggeration of sentiment, where seriousness and comedy are twin elements . . . that he has touched a fresh strain of feeling, depicting with singular success what he candidly defines as the 'vast and vague extravagance of his fellow-countrymen's temperament.'" *Edinburgh Rev.*

Reviewed in Monthly Rev., Nov., 1904, 17: 157–60; Spectator, June 25, 1904, 92: 989; Saturday Rev., April 9, 1904, 97: 456, by Max Beerbohm.

—— Land of Heart's Desire.

Published also by Mosher. 32 p. Portland, 1909. 50 cents net. Also by Dodd, N. Y., 1909. 25 cents net. Also by Baker, W. H. Bost. 15 cents. Also by Maunsel. Dub., 1912. 1s. net. Also by Unwin. 46 p. Lond., 1912. 1s. net. (Dublin plays, v. 2.)

Founded upon stories, common among the Irish peasantry, of young brides stolen away by the fairies.

"A flawless little poem, concentrating into a single scene the pure essence of Keltic folk-lore." *Archer.*

Reviewed in Dial, June 16, 1901, 30: 391–2, by Margaret F. Sullivan; Living Age, Aug. 3, 1912, 274: 317–9, by G. K. Chesterton.

—— On Baile's strand.

Published also by Unwin. Lond. 6d. (Acting version.)

"[An] heroic-episode drama . . . where Cuchulain slays ignorantly the son of his youth's passion, and dies, mastered by the waves he fights in the madness of his despair. . . . A scene mythical epic tragedy, non-dramatic in scheme, the main action taking place off the stage, while much of the story is conveyed in narrative and descriptive dialogue between a Blind man and a Fool." *Edinburgh Rev.*

"[Here] the poet seems to have stepped out of the dream-land in which so much of his poetry has been written; to have shaken off the preoccupations of his mysticism; and to have regarded his characters and his incidents from a standpoint more completely objective than he has ever before assumed toward his material." *Krans.*

—— Pot of broth.

"A little curtain-raiser, stands quite by itself as Mr. Yeats's only bit of pure comedy. . . . It tells of an ingenious beggar who gets a dinner by playing a trick with a wonderful stone, from which he claims a rich broth can be made." *Krans.*

—— Shadowy waters; poem. N. Y., 1901. Dodd, $1.50.

Published also by Unwin, Lond. 3s. 6d. and 6d. (Acting version.) Also by Dodd, N. Y. 25 cents net.

The motive of this dramatic poem is found in the contrast between the earthly and the mystical conception of love.

"In Mr. Yeats's exquisite later manner. The influence of Mæterlinck is strong. It is the dream of a dreamer to whom such things are the ultimate realities." *Athenæum.*

Reviewed in Nation, Aug. 22, 1901, 73: 152–3; Sewanee Rev., July 1901, 9: 328–31, by William Norman Guthrie; Athenæum, Jan. 12, 1901, 117: 39; Independent, Aug. 22, 1901, 53: 1988–90; Academy, Jan. 26, 1901; 60: 81–2; Dial, Oct. 1, 1901, 31: 329; Saturday Rev., Dec. 29, 1900, 90:824–5.

**Yeats, William Butler & Gregory, Augusta (Persse), *lady*.** The unicorn from the stars, and other plays. 210 p. N. Y., 1908. Macmillan, $1.50 net.

Contains also *Cathleen ni Houlihan* and *The hour-glass.*

"The charm of the piece lies in its characterization, its literary expression, and its poetical imaginings. Martin Hearne, in spite of his mischievous delusions, is a sympathetic character. He is the idealist, pure and simple, in contrast with his two uncles, Thomas, the practical man of business, with a complete scorn of dreamers, and Andrew, who is a dreamer like his nephew, but with no power of initiative." *Nation.*

Reviewed in Dial, Oct. 16, 1908, 45: 255–6; Nation, June 11, 1908, 86: 540; N. Y. Times, April 11, 1908, 13: 217.

**Yeats, William Butler.** Where there is nothing. 130 p. Lond., 1903. Unwin. 3s. 6d. net.

A prose drama of mysticism, the longest Mr. Yeats has yet written.

"Paul Ruttledge, the hero, is a kind of wild Tolstoy preaching the return, not to nature, but to nothingness. He seeks satisfaction first in the passing from the artificiality of society to live with the tinkers on the open road; from this to asceticism in the monastery; and then again to the simplicities of the ruined abbey and bare subsistence from day to day. *Contemporary Rev.*

Reviewed in Nation, July 16, 1903, 77: 53; Atlantic Mo., Oct., 1903, 92: 568–9; by H. W. Boynton; Academy, Dec. 13, 1902, 63: 661–2; Academy, July 4, 1903, 65: 10; Life, Aug. 13, 1903; 42: 152; Poet Lore, Spring, 1904, 15: 146.

## CRITICISM.

**Archer, William.** William Butler Yeats. (*See* his Poets of the younger generation. 1902. pp. 531-57.)

Considers his poems and two of his plays, *The Countess Cathleen*, and *The Land of Heart's Desire* Includes an interesting comparison between Yeats and Maeterlinck.

**Bickley, Francis.** The development of William Butler Yeats. (*See* Living Age, March 26, 1910, 264: 802–5.)

Author believes that in turning from lyric poetry to drama Yeats has done violence to his nature, so that his "prose plays seem pallid for lack of earthly circumstance," and "his verse plays are lyric, and lyric spoiled of half its beauty by an ugly mechanism."

—— Yeats and the movement. (*See his* J. M. Synge and the Irish dramatic movement. 1912. pp. 49–85.)

Includes brief history of the Irish Theatre.

**Blake, Warren Barton.** The theatre and beauty. (*See* Independent, Feb. 23, 1914, 77: 271.)

Slight character sketch of Yeats and summary of his views on the theatre, occasioned by his visit to Chicago.

**Cary, Elisabeth Luther.** Apostles of the new drama. (*See* Lamp, Jan. 1904, 27: 593–8.)

Considers the views of Yeats and Shaw concerning the modern stage, and some of the new elements they have contributed.

**Elton, Oliver.** Living Irish literature. (*See his* Modern studies. p. 299–308.)

**Ford, Julia Ellsworth** and **Thompson, Kate V.** The neo-Celtic poet—William Butler Yeats. (*See* Poet Lore, Winter 1904, 15: 83–9.)

Brief review of his work, prose, plays and lyrics.

**Frothingham, Eugenia Brooks.** An Irish poet and his work. (*See* Critic, Jan. 1904, 44: 26–31.)

Brief, interesting criticism, in which author concludes that "we see the world more drearily because of the beauty beyond it" which Yeats has shown us.

**Gilman, Lawrence.** The neo-Celtic drama in America. (*See* Lamp, Oct. 1903, 27: 231–3.)

Chiefly an appreciation of *The Land of Heart's Desire.*

**Gregory, Augusta (Persse)** *lady.* The coming of the Irish players. (*See* Collier's Weekly, Oct. 21, 1911, 48: 15, 24.)

Interesting account of the Irish theatre, and its career, with Yeats' share in the undertaking.

—— Our Irish theatre; a chapter of autobiography. 319 p. N. Y., 1913. Putnam, $1.50 net.

Of necessity contains many references to Yeats and to the production of his plays in Ireland and in America.

**Grierson, Herbert John Clifford.** Fairies—from Shakespeare to Mr. Yeats. (*See* Living Age, June 10, 1911, 269: 655–8.)

Delightful essay in which Yeats is characterized as "the poet of Fairy Land, as no one since Shakespeare has ever thought of trying or wishing to be."

**Gwynne, Stephen.** Poetry and the stage. (*See* Fortnightly Rev., Feb. 1909, 91: 342–6.) Same article in Living Age, April 3, 1909, 261: 7–10.

Criticism of *On Baile's strand*, *The shadowy waters*, *The king's threshold*, and *Deirdre* as stage presentations.

**Huneker, James.** A poet of visions. (*See* his Pathos of distance. 1913. pp. 235–44.)

Interesting, if rather summary, estimate of Yeats's work as a whole.

**Johnston, Charles.** Personal impressions of W. B. Yeats. (*See* Harper's Weekly, Feb. 13, 1904,48: 291.)

Slight.

—— Yeats in the making. (*See* Poet Lore, Summer, 1906, 17: 102–12.)

Traces Yeats' mental development from his early school-boy days, when the author of this interesting article first became his friend.

**Krans, Horatio Sheafe.** Mr. Yeats and the Irish literary revival. (*See* Outlook, Jan. 2, 1904, 76: 57–61.)

An introduction to subject, written clearly and simply.

—— William Butler Yeats and the Irish literary revival. 196 p. Garden City, N. Y. 1904. Doubleday, 75c. net.

"It is the aim of this book to give a sketch of the Irish literary revival that may serve as a background to the work of Mr. Yeats; to show how many phases of Irish life he has brought into literature, and in what sense he has given a new voice to the Celtic spirit; and in general to smooth the way to an enjoyment and appreciation of his poetry, plays and stories." *Preface.*

**MacDonald, Quentin.** William Butler Yeats and the "Celtic movement." (*See* Book News, June 1904, 22: 1024–5.)

Slight.

**McGill, Anna Blanche.** Concerning a few Anglo-Celtic poets. (*See* Catholic World, Sept. 1902, 75: 777–81.)

Brief appreciation of Yeats.

**McGrath, John.** W. B. Yeats and Ireland. (*See* Westminster Rev., July 1911, 176: 1–11.)

Written on the occasion of Yeats' acceptance of a government pension, to show what he has done for Irish literature, and especially for the drama.

**Macleod, Fiona (pseud. of William Sharp).** Later work of Mr. W. B. Yeats. (*See* North Am. Rev., Sept., 1902, 175: 473–85.)

Interesting and sane estimate of a volume of his verse, his *Shadowy waters* and his dramatic work in general.

**Masterman, Charles Frederick Gurney.** After the reaction. (*See* Living Age, Jan. 28, 1905, 244: 197–199.)

Brief critical estimate.

**Moore, Isabel.** William Butler Yeats. (*See* Bookman, Dec. 1903, 18: 360–3.)

Brief criticism.

**O'Neill, George.** Irish drama and Irish views. (*See* Am. Catholic Quarterly, April, 1912, 37: 322–32.)

Strongly disapproves of Yeats's position as leader of the "Irish theatre," as Synge's interpreter, and as the author of plays purporting to show Irish life and character.

**Quinn, John.** Lady Gregory and the Abbey theatre. (*See* Outlook, Dec. 16, 1911, 99: 916–9.)

Author describes a visit to Lady Gregory, where Douglas Hyde and Yeats are fellow-guests. He shows to what extent Yeats is indebted to Lady Gregory, and what she in turn owes to him, and gives an interesting glimpse of Yeats's personality.

**A school of Irish poetry.** (*See* Edinburgh Rev., Jan. 1909. 209: 96–105.)

Excellent criticism of Yeats's work, and his plays in particular, terming him "the phantast among Irish dramatic writers."

[**Sketch of Yeats.**] (*See* Metropolitan Mag., Jan., 1912, 35: 23, 25, 61).

**Storer, Edward.** W. B. Yeats. (*See* Living Age, May 9. 1914, 281: 329–32.)

Comments rather unfavorably on his plays, noting especially his blank verse.

**Taylor, Joseph R.** William Butler Yeats and the revival of Gaelic literature. (*See* Methodist Rev., March 1905, 65: 189–202.)

Serves as a useful introduction to subject.

**Tennyson, Charles.** Irish plays and playwrights. (*See* Quarterly Rev., July, 1911, 215: 219–43.)

Includes interesting estimate of Yeats.

**Tennyson, Charles.** The rise of the Irish theatre. (*See* Contemporary Rev., Aug. 1911, 100: 240-7.)

Concludes with an estimate of the debt of the Irish playwrights to Yeats.

**Townshend, George.** Yeats's dramatic poems. (*See* Drama, Feb., 1912, no. 5: 192–208.)

Interesting evaluation which concludes: "When the play is set in that twilight which hangs between the two worlds, and fairies and angels come and go with mortals upon the stage, when he pleads in all simplicity the cause of his dreams, then he writes with love, creating with consummate art things of consummate beauty."

**The tragic theatre.** (*See* Mask, Oct., 1910, 3: 77–81.)

**Weygandt, Cornelius.** With Mr. W. B. Yeats in the Woods of Coole. (*See* Lippincott's Mag., April, 1904, 73: 484–7.)

Account of an afternoon's walk with the poet.

# PART II

# MODERN OPERA

## CHAPTER 1

### Humperdinck, Leoncavello, Mascagni Massenet and Saint-Saëns

by

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## CHAPTER 2

### Debussy, Puccini, Richard Strauss

by

EDNA M. SANDERSON

# CHAPTER 1

## BIBLIOGRAPHIES OF HUMPERDINCK, LEONCAVALLO, MASCAGNI, MASSENET, SAINT-SAËNS

By Justus Howard Dice

### PREFACE.

This list is intended primarily for use in ready reference. It includes reviews, criticisms, synopses, biographical sketches, etc., touching on these composers and their operas, and is made up of books, periodical articles and book analytics. No discrimination in regard to the value of the individual entries has been made, owing to the small amount of material relating to the subject which is available in English. Many entries of little importance have thus been retained in the list.

Books in foreign languages, with the exception of full scores of the operas, have not been included. Much additional and very valuable matter can be found in foreign books and periodicals, particularly in French and German.

The Music Division of the Library of Congress, with its special periodical index and comparatively large collection of books on this subject, has furnished a large number of the entries in this bibliography, but the books and magazines referred to are such as are represented in most large general libraries.

The "List of books analyzed" is added merely as a checklist and as a means of identification.

### BOOKS ANALYZED.

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—— *pseud.* of Charles and Anna Tittmann. (The) standard opera-glass; containing the detailed plots of 123 celebrated operas: with critical and biographical remarks, dates, etc. . . . with a prelude by James Huneker. N. Y. Brentano, 1899. 446 p. D.

**Bacon, Dolores.** (Bacon, Mrs. Mary Schell (Hoke).) Operas that every child should know: descriptions of the text and music of some of the most famous masterpieces. Garden City, N. Y. Doubleday, 1911. 460 p. pl. illus. S.

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—— Same. Lippincott (N. Y.).

**Elson, Arthur.** Critical history of opera. Bost. Page, 1901. 391 p. pl. D.

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**Famous composers and their works;** ed. by J. K. Paine, Theodore Thomas, and Karl Klauser. Bost. J. B. Millet [c1891]. 3v. illus. ports. F.

**Ferris, George Titus.** Great Italian and French composers: Palestrina to Massenet; new ed. rev. N. Y. Appleton, 1895. 301 p. ports. S.

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**Finck, Henry T.** Massenet and his operas. N. Y. Lane, 1910. 245 p. port. O.

**Gilman, Lawrence.** Phases of modern music. N. Y. & Lond. Harper, 1904. [166] p. D.

**Grove's Dictionary** of music and musicians. N. Y. Macmillan, 1906. 5v.

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**Hadden, J. Cuthbert.** Favourite operas from Mozart to Mascagni: their plots, history and music. Lond. T. C. & E. C. Jack. N. Y. Stokes, 1910. 288 p. O.

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**Krauss, William.** Guide to the opera: an elucidation of the librettos for quick reference. N. Y. City, pr. by the Alliance press co. c1912. [107] p. O.

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**Mason, Daniel Gregory.** From Grieg to Brahms: studies of some modern composers and their art. N. Y. Outlook co., 1902. 224 p. ports. S.

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**Young, Filson.** Opera stories. N. Y. Holt, 1912. 214 p. port. O.

## HUMPERDINCK, (1854–)

Engelbert Humperdinck was born in Siegburg, Germany, 1854. Among his teachers were F. Hiller, Franz Lachner and Joseph Reinburger. From 1880 to 1882 he assisted Richard Wagner in preparing Wagner's "Parsifal" for its initial production. Later he studied in Italy, France and Spain and for a number of years he has taught in several well-known conservatories of music. Though somewhat influenced by Wagner, his style is original. His best known work is *Hansel und Gretel* but he has done excellent work in many lines. He is a master of orchestral effect and of the technique of his field in general. For the most part his themes are taken from folk-tunes and his librettos are based on folk-tales. Among his better known works not listed here are the cantatas *Gluck von Edenhall*, the *Maurishe rhapsodie*, *die Sieben Geislein*, *Kinderlieder* and *Weihnachtslieder*.

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**Humperdinck, Engelbert, 1854–.** Dornröschen: märchen in einem vorspiel und drei akten von E. B. Ebeling-Filhès. Leipzig, Max Brockhaus, 1902. 201 p.
Full score; to be found in the Library of Congress.

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Brief outline of plot and criticism.

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Principal themes of the music are given. The sketch includes the history and plot of the opera.

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Illus.

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Sketch; illus.

**Gilman, Lawrence.** Humperdinck's Königskinder. (In Harper's weekly. Jan. 14, 1911. v. 55, p. 19.)
Review; portrait; illus.

**Gregory, P.** (The) story of Königskinder. (In Delineator. March, 1912. v. 79, p. 180.)

**Henderson, W. J.** Koenigskinder. (In N. Y. Sun, Thursday, Dec. 29, 1910. p. 7.)
Review and story of the libretto.

**Isaacs, L. M.** and **Rahlson, K. J.** Königskinder (Royal children): a guide to Engelbert Humperdinck's and Ernst Rosmer's opera. N. Y. Dodd, 1912. 90 p. pl. O.

**Königskinder.** (In Boston symphony orchestra programs. 1905–06. Program for Dec. 15–16, 1905, v. 25, pp. 568–76.)

—— (In Etude. April, 1912. v. 30, p. 250.)
Brief sketch of plot.

**Koenigskinder.** (In Illustrated London news. Jan. 14, 1911. v. 138, p. 41.)

—— (In Illustrated London news. Dec. 2, 1911. v. 139, p. 944.)

—— (In Independent. Jan. 19, 1911. v. 70, pp. 142–44.)
Portrait; 1 illus.

**Königskinder** at the Metropolitan Opera House, N. Y. Dec. 28, 1910. (In Musical America. 1910. v. 13, no. 7, pp. 3, 39.)

**McSpadden, J. W.** Koenigskinder. (In his Opera synopses. c1911. pp. 141–45.)

**Mason, H. L.**, ed. Brief synopsis of Koenigskinder. (In his Opera stories. 1912. p. 35.)

**Moses, M. J.** Kingly children: a fairy tale in music. (In Review of reviews. Feb., 1911. v. 43, pp. 181–85.)
Illustrated review.

**Wilson, A. B.** Koenigskinder. (In National magazine. Feb., 1911. v. 34, pp. 489–94.)
Illustrated review.

**Sketch** of Koenigskinder. (In Blue book. Sept., 1911. v. 13, 1914.)
Illustrated.

**Poetic Koenigskinder** is heartily liked by first night audience. (In Musical America. 1910. v. 13, no. 9, pp. 3,4.)

**Première.** (In Current literature. Feb., 1911. v. 50, pp. 198–200.)
Estimate. Outlines plot.
1 illus.

**Première** of Koenigskinder at New York, Dec. 28, 1910. (In Musical courier. 1911. v. 62, no. 1, p. 25–27.)

**Première** of Koenigskinder at Berlin. (In Musical leader and concert goer. 1911. v. 21, no. 1, p. 3–4.)

**First presentation** of Koenigskinder at the Metropolitan Opera House, N. Y. (In Musical leader and concert goer. 1911. v. 21, no. 1, p. 10–11.)

Humperdinck's new opera. (In Nation. Dec. 29, 1910. v. 91, p. 641.)
Review.

Koenigskinder. (In New music review. Feb., 1911. v. 10, pp. 133–35.)
Criticism.

(The) first production of Königskinder at the Metropolitan Opera House, New York [Dec. 28, 1910]. (In Outlook. Jan. 7, 1911. v. 97, pp. 9–10.)
Review.

Königskinder. (In Philadelphia orchestra programs. v. 11, program for the 12th week, Dec. 30–31, 1910, pp. 361, 363.)

Same. v. 11, program for the 25th week, Mar. 31, Apr. 1, 1911, pp. 777, 779.)

Koenigskinder. (In Theatre. Feb., 1911. v. 13, pp. 46–48.)
Illus.

### Pictures and Portraits.

Portrait of Geraldine Farrar as the Goose-girl. (In Current literature. Feb., 1911. v. 50, p. 199.)

Portrait of Geraldine Farrar as the Goose-girl. (In Harper's weekly. Jan. 14, 1911. v. 55, p. 19.)

Portrait of Goritz in Koenigskinder. (In Theatre. May, 1912. v. 15, p. 163.)

Portrait of Herman Jadlowker as the king's son. (In Harper's weekly. Jan. 14, 1911. v. 55, p. 19.)

Scene from Königskinder. (In Columbian, Mar., 1911. 3: 1076–82.)

Scene from Königskinder. (In Current literature. Feb., 1911. v. 50, p. [199].)

[Scene from Königskinder.] (In Graphic. Dec. 2, 1911. v. 84, p. 831.)

Scene: Geraldine Farrar as the Goose-girl. (In Independent. Jan. 19, 1911. v. 70, p. 142.)

Scene: The goose-girl. (In Current literature, Feb., 1911. v. 50, p. [199].)

Scene: The goose-girl (Geraldine Farrar). (In Independent. Jan. 19, 1911. v. 70, pt. 1, opp. p. 142.)

Scene: The royal goose-girl. (In Independent. Dec. 28, 1911. v. 71, p. 1447.)

## THE MIRACLE.

**Eyles, F. A.** Reinhardt's production of The Miracle at the Olympic. (In Pall Mall magazine. Jan., 1912. v. 49. pp. 3–17.)
Portrait; illustrated review.

**Palmer, John.** The miracle. (In Saturday review. Jan. 6, 1912. v. 113, pp. 9–10.)
Review of production at the Olympic, London.

**Parker, Oscar.** Production of The Miracle at the Olympic theatre, Lond. (In English illustrated magazine. Feb., 1912. v. 46, pp. 506–10.)
Illustrated review.

The Miracle. (In Current literature. Mar., 1912. v. 52, p. 338.)
Illustrated review.

The Miracle. (In Graphic. Dec. 30, 1911. v. 84, suppl. p. 4.)
Description.

The Miracle. (In Illustrated London news. Dec. 30, 1911. v. 139, p. 1106.)
Review of production at the Olympic, London.

The Miracle. (In Musical news. 1912. v. 48, p. 9.)

The Miracle. (In Review of reviews (London). Feb., 1912. v. 45, pp. 147–50.)
Review (illustrated) of production at the Olympic Theatre, London.

The Miracle. (In Theatre. Feb., 1912. v. 15, p. 44, lx.)
Story of the action with illustrations.

**Pictures.**

Scenes (pictures) from The Miracle. (In Graphic. Jan. 6, 1912. v. 85, p. 20.)

Scene from "the Miracle" (picture). (In Harper's weekly. Jan. 27, 1912. v. 56, p. 19.)

Scene (picture). (In Theatre. May, 1912. v. 15, p. 163.)

Scenes (pictures). (In Theatre. Feb., 1912. v. 15, p. 44.)

Stage arrangements of The Miracle. (In Graphic. Dec. 23, 1911. v. 84, pp. 1002–3.)
Illustrated.

## LEONCAVALLO, (1858–)

Ruggiero Leoncavallo, who shares with Mascagni the leadership of the modern school of Italian operatic music, was born at Naples in 1858. His most popular works are probably *Pagliacci* and *la Bohême*. His most ambitious project was a trilogy, *Crepusculum*, which was to deal with the period of the Italian renaissance. The first part, the *Medici*, met with indifferent success and *Savonarola* and *Cesare Borgia*, the proposed second and third parts, have never been published. *Tommaso Chatterton* (based on De Vigny's drama of the same name) and *Der Roland von Berlin* 1904–, the latter produced under the patronage of the German emperor, also failed of popular support. Though his more ambitious productions are often criticised on the score of unity, Leoncavallo ranks deservedly high for his orchestration and general technical skill. He is his own librettist and in this line shows considerable dramatic ability.

### Critical and Biographical.


**Leoncavallo, Ruggiero.** How I wrote Pagliacci. (In North American review, Nov., 1903. v. 175, pp. 652–54.)

**Blumenberg, M.** Leoncavallo and other latinisms. (In Musical courier. 1906. v. 53, no. 16, pp. 21–22.)

**Elson, Arthur.** Leoncavallo. (In his Critical history of opera. 1901. pp. 302–03.)

—— Leoncavallo. (In his Modern composers of Europe. 1905. pp. 166–68.)

**Hadden, J. C.** Leoncavallo, the composer. (In his Favourite operas. 1910. p. 258–61.)

**Lee, E. M.** Leoncavallo. (In his Story of opera. 1909. pp. 133–34.)
Portrait.

**Streatfeild, R. A.** Leoncavallo. (In his Masters of Italian music. 1895. pp. 215–41.)

**Upton, G. P.** Leoncavallo. (In his Standard musical biographies. 1910. pp. 253–56.)

Leoncavallo. (In American history and encyclopedia of music. c1908. v. 8 (musical biographies, v. 1), pp. 481–82.)

Pen picture of Leoncavallo. (In Concert goer. Oct. 4, 1902. p. 7.)

(The) visit of Leoncavallo. (In Current literature. Dec., 1906. v. 41, pp. 658–59.)
Portrait.

Leoncavallo. (In Grove's Dictionary of music and musicians. 1906. v. 2, pp. 679–680.)

Leoncavallo in reminiscent mood. (In Music. Sept., 1899. v. 16, p. [444]–47.)
Leoncavallo, the composer who will tour America. (In Musical America. 1906. v. 4, no. 9, p. 5.)
Interview with Leoncavallo. (In Musical courier, June 14, 1911. v. 62, p. 7.)
Leoncavallo on the copyright question (interview). (In Musical courier, Oct. 4, 1911. v. 63, p. 8.)
Includes portrait.

### Portraits.

American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), opp. p. 145.
Baker, Theo. Biographical dictionary of musicians. 1900. p 350.
*Etude.* Mar., 1912. v. 30, p. 169.
*Illustrated London News.* Sept. 16, 1911. v. 139, p. 444.
Guerber, H. A. Stories of popular operas. 1904. opp. p. 252.
Lee, E. M. Story of opera. 1909. opp. p. 136.
*Musical courier.* May 3, 1911. v. 62, p. 9.
*Review of reviews.* Dec., 1906. v. 34, p. 700.
Streatfeild, R. A. Masters of modern Italian music. 1895. opp. p. 215.
Victor book of the opera. c1912. p. 252.

## SEPARATE WORKS OF LEONCAVALLO.

### LA BOHÈME.

—— (La) Bohème; parole e musica del Mo. R. Leoncavallo. Milano, Edoardo [Sonzogno, c1897]. 220 + 178 + 148 + 76 p. F.
Full score; to be found in the Library of Congress.

**Melitz, Leo.** (La) Bohème. (In his Opera-goers' complete guide. 1909. pp. 172–73.)

### MAIA.

**Davidson, Gladys.** Maia. (In her Two hundred opera plots. [1911.] v. 1, pp. 171–72.)
**Maia.** (In Musical courier. April 22, 1911. v. 62, p. 5.)
Illus.

### MALBRUK.

**Mason, H. L.,** ed. Brief synopsis of Malbruk. (In his Opera stories. 1912. p. 42.)

### I MEDICI.

—— (I) Medici. [Milano, Edoardo Sonzogno. c1893.] 2v. F.
Full score; to be found in the Library of Congress.

**Melitz, Leo.** (The) Medici. (In his Opera-goers' complete guide. 1909. pp. 258–60.)

—— I Medici. (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), p. [227]–29.)
Outline of the plot.

—— (I) Medici at Milan. (In Athenæum. Nov. 18, 1893. v. 102, p. 704.)
Review.

—— New and other operas. (In Graphic. Nov. 18, 1893. v. 48, p. 631.)
Review.

—— Two operas. (In Saturday review. Nov. 25, 1893. v. 76, pp. 595–96.)
Review.

## PAGLIACCI.

—— Pagliacci: dramma in due atti. . . . Milano, Sozogno, c1892. 278 + 128 p. F.
Full score; to be found in the Library of Congress.

—— Leoncavallo's new opera, Pagliacci. (In Graphic, May 27, 1893. v. 47, p. 595.)
Review.

—— Libretto. Published by Oliver Ditson, Boston. 25c. ea.

—— Same. Published by G. Schirmer, N. Y.
Italian and English texts.

**Annesley, Charles,** ed. Pagliacci. (In his Standard opera-glass. 1910. pp. 254–58.)
Synopsis.

—— Pagliacci. (In his Standard opera-glass. 1899. pp. 332–36.)
Synopsis.

**Davidson, Gladys.** (I) Pagliacci. (In her Two hundred opera plots. [1911.] v. 1, pp. 172–75.)

**Elson, Arthur.** Pagliacci. (In his Critical history of opera. 1901. pp. 302–3.)
Brief criticism and outline of plot.

**Guerber, H. A.** (I) Pagliacci. (In her Stories of popular operas. 1904. pp. 251–70.)
Story of the opera plot.

**Hadden, J. C.** Pagliacci. (In his Favourite operas. 1910. pp. 262–75.)
Illus.
Story of the opera and description of its music.

**Krauss, William.** Pagliacci. (In Guide to the opera. c.1912.)
See index.

**Law, F. S.** (The) clowns. (In his Operatic tales. c1903–07. pp. 309–17.)
Story of the plot.

**Leoncavallo, Ruggiero.** How I wrote Pagliacci. (In North American review, Nov., 1902. v. 175, pp. 652–654.)

**McSpadden, J. W.** (I) Pagliacci. (In his Opera synopses. c1911. pp. 247–50.)

**Mason, H. L.,** ed. Brief synopsis of I Pagliacci. (In his Opera stories. 1912. p. 56.)

**Melitz, Leo.** Pagliacci. (In his Opera-goers' complete guide. 1909. pp. 284–86.)
Synopsis.

**(I) Pagliacci.** (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. 213–15.)
Story of the plot.

**(I) Pagliacci.** (In Athenæum. May 27, 1893. v. 101, pp. 678–79.)
Review.

**Pagliacci.** (In Saturday review. Jan. 18, 1892. v. 73. pp. 708–10.)
Estimate; includes sketch of plot. Gives some of the musical themes.

**Pagliacci.** (In Saturday review. May 27, 1893. v. 75, p. 566.)
Criticism.

**Pagliacci.** Argument and synopsis of (I) Pagliacci. (In Victor book of the opera. c1912. pp. 252–65.)
Portrait; illus.

**Singleton, Esther.** (I) Pagliacci. (In her Guide to modern opera. 1909. pp. 104–14.)
Synopsis.

**Streatfeild, R. A.** Criticism of I Pagliacci. (In his Masters of Italian music. 1895. pp. 220–25.)

**Wagnalls, Mabel.** (I) Pagliacci. (In her Stars of the opera. 1907. pp. 339–55.)

**Young, Filson.** (I) Pagliacci. (In his Opera stories. [1912]. pp. 183–93.)

### Portraits in Costume.

—— Amadio Bassi as Canio. (In Krehbiel. Chapters of opera. 1908. opp. p. 368.)

—— Amato as Tonio. (In Victor book of the opera. c1912. p. 262.)

—— Bella Alten as Nedda. (In Lahee, H. C. Grand opera singers of to-day. 1912. opp. p. 276.)

—— Campanari as Tonio. (In Theatre. April, 1906. v. 6, p. [110].)

—— Caruso as Canio. (In Krehbiel. Chapters of opera. 1908. opp. p. 328.)

—— Caruso as Canio. (In Victor book of the opera. c1912. p. 260.)

—— Destinn in Pagliacci. (In Theatre. April, 1912. v. 15, p. 111.)

—— Farrar as Nedda. (In Victor book of the opera. c1912. p. 258.)
—— Gluck as Nedda. (In Victor book of the opera. c1912. p. 259.)
—— Portrait of Sammarco as Tonio. (In Victor book of the opera. c1912. p. 256.)

## QUEEN OF THE ROSES.

**Trevor,** Claude. Leoncavallo's new operetta. (In Monthly musical record. 1912. v. 42, pp. 200-01.)

## ROLANDO.

**Scenes.** (In Victor book of the opera. c1912. pp. 254, 257, 263, 264, 265.)

**Rolando.** Milano, Sonzogno, c1904–05. 2v. F.
Full score; to be found in the Library of Congress.

**Abell, A. M.** Leoncavallo's opera. . . . Der Roland von Berlin. (In Musical courier, 1905. v. 50, no. 1, pp. 5–6.)
Review of first performance.

**Melitz, Leo.** Roland of Berlin. (In his Opera-goers' complete guide. 1909. pp. 330–31.)

**Wachter, K. A.** Roland of Berlin; treating of the composer, of the opera, and mythical Roland. (In Musician. 1906. v. 11, no. 1, pp. 28–29.)

## ZAZA.

**Zaza.** Milano, Sonzogno, c1902. 2v. F.
Full score; to be found in the Library of Congress.

—— (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), p. [275]–78.)
Story of the libretto.

## ZINGARI.

**Trevor, Claude.** Two new operas — Zingari. (In Monthly musical record. 1912. v. 42, pp. 231–32.)

## MASCAGNI, (1863–)

Pietro Mascagni was born at Leghorn, 1863. His father intended him to be a lawyer, but Mascagni studied music secretly. When the fact was discovered, one of his uncles provided means for further study along musical lines. He composed a symphony in C minor at the age of 16 and a cantata, *La Filanda*, in 1881. For a time he studied at the Milan conservatory, leaving it to tour with an opera troupe. In 1890 he won a competitive prize with his *Cavalleria Rusticana*. This work, with its catchy "intermezzo," was received with the wildest enthusiasm, even conservative critics hailing him as a second Verdi. The promise shown by this early opera has not been fulfilled in any of his later works, only one of which, *Iris*, has received even a small part of the praise given the *Cavalleria*. From 1895 to 1903 Mascagni was director of the Rossini conservatory at Pesara. In 1902–03 he made an unsuccessful tour of the United States, the failure being largely due to bad management. Aside from some incidental music his chief works are *La Cavalleria Rusticana* (1890); *L'Amico Fritz* (1891); *I Rantzau* (1892); *Guglielmo Ratcliff* (1895), based on Heine's tragedy; *Iris* (1898); *Le Maschere* (1901); *Amica* (1904); and *Isabeau* (1911).

**(The) author** of Cavalleria rusticana. (In Current literature. Nov., 1902. v. 33, p. 532.)
Portrait.

**Centanini, G. P.** (The) unknown Mascagni. (In Theatre. Oct., 1902. v. 2, pp. 24–5.)
Incl. portrait.

—— Mascagni: his music. (In Critic. Nov., 1902. v. 41, n. s. v. 38, pp. 468–73.)
Incl. three portraits.

**(A) chapter** on Mascagni. (In Concert goer. Jan. 3, 1903. p. 5.)

**Concerning** Mascagni's appeal to the Italian government for assistance. (In Musical courier. Nov. 19, 1902. pp. 20–21.)

**Cortesi, Salvatore.** Sidelights on Maestro Mascagni. (In Musical courier. Oct. 29, 1902. p. 11.)

**Critical** review of his operas from Ratcliff to Iris. (In Musical world. Dec., 1902. p. 143.)

**Elson, Arthur.** Mascagni. (In his Critical history of opera. 1901. pp. 299–302.)

—— Mascagni. (In his Modern composers of Europe. 1905. pp. 165–66.)
Incl. portrait.

**Finck, H. T.** Mascagni in America. (In Independent. Oct. 30, 1902. v. 54, pp. 2571–74.)
Incl. portrait with family.

**Gilman, Lawrence.** Pietro Mascagni. (In his Phases of modern music. 1904. pp. 72-[87].)

—— Pietro Mascagni: an inquiry. (In North American review. Jan., 1903. v. 176, pp. 100-05.)

**Hadden, J. C.** Mascagni, the composer. (In his Favourite operas. 1910. pp. 239–44.)

**Klein, Hermann.** Mascagni in New York. (In Musical standard. Dec. 27, 1902. p. 402.)

**Krehbiel, H. E.** Mascagni. (In N. Y. Tribune. Sunday, Oct. 5, 1902. pt. 2, p. 3.)
Incl. portrait.

**Mascagni's** American fiasco. (In his Chapters of opera. 1908. pp. 320–25.)

**Maestro** Pietro Mascagni. (In Musical courier. Jan. 2, 1901. v. 42, p. 8.)

**Mascagni.** (In American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), p. 29.)

**Mascagni.** (In Argosy. Dec., 1891. v. 52, p. 553.)

**Mascagni.** (In Grove's Dictionary of music and musicians. 1906. v. 3, pp. 71–3.)

**Mascagni** [editorial]. (In Musical courier. Oct. 15, 1902. pp. 21–2.)

**Mascagni.** (In Spectator. Oct. 24, 1891. v. 67, pp. 559–60.)
Estimate.

**Mascagni** in America. (In Concert goer. Oct. 18, 1902. p. 2.)
First American performance of Iris at Philadelphia, Oct, 14, 1902.

**Mascagni** opera company disbands in Boston. (In Concert goer. Nov. 8, 1902 p. 1.)

**(The) Mascagni** story. (In Concert goer. Jan. 10, 1903. p. 5.)
From the Chicago Record-Herald.

**Mascagni** tour ended. (In Concert goer. Dec. 27, 1902. pp. 3–5.)

**Mascagni's** bitter struggle for success. (In Etude. 1911. v. 29, p. 670.)

**Mascagni's** first week in America. (In Musical courier. Oct. 15, 1902. p. 34.)

**Mismanagement** of Mascagni. (In The Presto. Jan. 1, 1903. p. 9.)

**Newman.** Mascagni and the opera. (In Free review. June, 1894. v. 2, p. 210.)

**Pietro Mascagni.** (In Strand magazine, Lond. Nov., 1896. v. 12, p. 524.)
Very brief biographical sketch.

**Schuyler, Montgomery.** Pietro Mascagni. (In Harper's weekly. Oct. 10, 1891. v. 35, p. 782.)
**Streatfeild, R. A.** Pietro Mascagni. (In his Masters of Italian music. 1895. pp. 163–88.)
Incl. portrait.
—— Mascagni. (In his The opera. 1907. pp. 292–94.)
**Upton, G. P.** Pietro Mascagni. (In his Standard musical biographies. 1910. pp. 283–86.)
**Veit, Alfred.** Pietro Mascagni. (In Music. Feb., 1893. v. 3, pp. [353]–61.)
Illus.
**Walter, W. E.** Pietro Mascagni. (In Bookman. Nov., 1902. v. 16, pp. 277–80.)
**Wilcox, J. C.** Mascagni's welcome to America. (In Concert goer. Oct. 11, 1902. pt. 1.)
**Willard, A. R.** Pietro Mascagni. (In New England magazine. May, 1893. n. s. v. 8, pp. 334–42.)
Portrait.
**Willeby, Charles.** Pietro Mascagni of Livorno. (In Pall Mall magazine. May, 1894. v. 3, pp. 56–66.)
Incl. portraits.
**Zimmern, Helen.** Mascagni. (In Harper's weekly. June 4, 1892. v. 100. p. 688.)

### Portraits of Mascagni.

Four portraits of Mascagni: age 4, 17, 21 and 33. (In Strand Magazine, Lond. Nov., 1896. v. 12, p. 524.)
Portrait. (In American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), opp. p. 209.)
Portrait. (In Baker, Theo. Biographical dictionary of musicians. 1900. p. 380.)
Portrait. (In Cosmopolitan. Jan., 1897. v. 22, p. 316.)
Portrait (caricature). (In Critic. Nov., 1902. v. 41, n. s. 38, p. 468.)
Portrait. (In Critic. Nov., 1902. v. 41, n. s. 38, p. 395.)
Portrait. (In Elson. Modern composers of Europe. 1905. opp. p. 166.)
Portrait. (In Harper's weekly. Oct. 4, 1902. v. 46, p. 1393.)
Portrait. (In Harper's weekly.) Jan. 7, 1899. v. 43, p. 7.
Portrait. (In Harper's weekly. Oct. 10, 1891. v. 35, p. 782.)
Portrait (caricature). (In Harper's weekly. Mar. 12, 1904. v. 48, pt. 1, p. 401.)
Portrait. (In Illustrated London news. March 2, 1912. v. 140, p. 328.)
Mascagni's new opera Iris. (In Graphic. Nov. 26, 1898 (supplement). v. 58, p. 6 (supplement).
Review; outline of plot.

Portrait. (In Illustrated London news. June 4, 1892. v. 100, p. 688.)
Portrait. (In Independent. May 30, 1901. v. 53, p. 1254.)
Portrait of Mascagni and his family. (In Independent. Oct. 30, 1902. v. 54, p. 2572.)
Portrait. (In Lee, E. M.) Story of opera. 1909. opp. p. 132.)
Portrait. (In Leslie's weekly. Nov. 19, 1896. v. 83, p. 339.)
Portrait. (In Munsey. March, 1902. v. 26, p. 831.)
Portrait. (In Munsey. Nov., 1902. v. 28, p. 304.)
Portrait. (In Music. Feb., 1893. v. 3, p. 365.)
Portrait. (In New England magazine. May, 1893. n. s. v. 8, p. 336.)
Portrait. (In N. Y. Tribune. Sunday, Oct. 5, 1902. pt. 2. p. 3.)
Portraits. (In Pall Mall magazine. May, 1894. v. 3, p. 56, 61.)
Portrait. (In Review of reviews. Dec., 1910. v. 42, p. 704.)
Portrait. (In Streatfeild, R. A. Masters of modern Italian music. 1895. opp. p. 163.)
Portraits (3). (In Theatre. Oct., 1902. v. 2, pp. 24–5.)
Portrait. (In World's work. Nov., 1902. v. 5, p. 2700.)

## SEPARATE WORKS OF MASCAGNI

### L'AMICO FRITZ.

—— Libretto. Published by Oliver Ditson co., Boston. 25c.
Portrait.
Also published by G. Schirmer, N. Y.

**Annesley, Charles,** ed. Friend Fritz. (In his Standard opera-glass. 1899. pp. 150–53.)
—— Friend Fritz. (In his Standard opera-glass. 1910. pp. 102–05.)
**Davidson, Gladys.** L'Amico Fritz. (In her Two hundred opera plots. 1911. v. 1, pp. 191–93.)
**Mason, H. L.,** ed. Outline of the plot of L'Amico Fritz. (In his Opera stories. 1912. p. 91.)
**[Mendelsohn, Felix.]** L'Amico Fritz. (In Story of a hundred operas. 1912. pp. 6–8.)
—— L'Amico Fritz. (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. [211]–12.)
Italian and English texts.
—— L'Amico Fritz. (In Athenæum. May 28, 1892. v. 99, p. 704.)
Story of the plot.
—— L'Amico Fritz. (In Saturday review. May 28, 1892. v. 73, pp. 625–26.)
Review.

—— L'Amico Fritz; opera. (In Saturday review. Nov. 28, 1891. v. 72, pp. 608–9.)
Review of the opera and its performance at Covent Garden.

### Portraits in Costume.

Portrait of Mlle. Calvi as Suzel. (In Music. Feb., 1893. v. 3, p. 363.)
Portrait of Mlle. Reichemberg and Febre in the cherry tree scene. (In Music. Feb., 1893. p. 359.)
Portrait of M. Got as David. (In Music. Feb., 1893. v. 3, p. 356.)

## CAVALLERIA RUSTICANA.

—— Libretto. Published by Oliver Ditson co., Boston. 25c.
—— Same. Published by G. Schirmer, N. Y.
Estimate; includes sketch of plot.

**Annesley, Charles,** ed. Cavalleria rusticana. (In his Standard opera-glass. 1910. pp. 39–43.)
Italian and English texts.

—— Cavalleria rusticana. (In his Standard opera-glass. 1899. pp. 60–63.)
Synopsis.

**Bacon, Dolores.** Mascagni: Cavalleria rusticana. (In her Operas that every child should know. 1911. pp. 152–62.)
Synopsis.

—— Cavalleria. (In Athenæum. May 21, 1892. v. 99, p. 675.)
Review.

—— Cavalleria rusticana. (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. [203]–06.)
Story of plot.

**Cavalleria rusticana.** (In Saturday review. Oct. 17, 1891. v. 72, pp. 441–42.)
Description of the music.

**Cavalleria rusticana.** (In Saturday review. Oct. 24, 1891. v. 72, p. 473.)
Review of performance at the Shaftsbury Theatre.

**Davidson, Gladys.** Cavalleria. (In her Two hundred opera plots. 1911. v. 1, pp. 193–94.)

**Elson, Arthur.** Cavalleria. (In his Critical history of opera. 1901. pp. 299–301.)
Brief outline of plot and criticism.

**Gilman, Lawrence.** [Cavalleria rusticana.] (In his Phases of modern music. 1904. pp. 75–77.)
Criticism.

**Guerber, H. A.** Cavalleria rusticana. (In her Stories of famous operas. 1897. pp. 230–40.)

**Hadden, J. C.** Cavalleria rusticana. (In his Favourite operas. 1910. pp. 245–57.)
Story of the opera and description of its music. Illus.

[**Krauss, William.**] Cavalleria rusticana. (In Guide to the opera. c1912. See index.)
Synopsis.

**Krehbiel, H. E.** Mascagni's Cavalleria rusticana. (In his Chapters of opera. 1908. pp. 220–24.)

**Law, F. S.** Rustic chivalry. (In his Operatic tales. c1903–07. pp. 318–23.)
Synopsis.

**Lee, E. M.** Cavalleria. (In his Story of opera. 1909. pp. 132–33.)
Portrait.

**McSpadden, J. W.** Cavalleria rusticana. (In his Opera synopses. c1911. pp. 39–41.)

**Mason, H. L.,** ed. Brief synopsis of Cavalleria rusticana. (In his Opera stories. 1912. p. 9.)

**Melitz, Leo.** Cavalleria rusticana. (In his Opera-goers' complete guide. 1909. pp. 47–48.)
Synopsis.

[**Mendelsohn, Felix.**] Cavalleria rusticana. (In Story of a hundred operas. 1912. pp. 24–25.)
Synopsis.

**Singleton, Esther.** Cavalleria rusticana. (In her Guide to modern opera. 1909. pp. 98–103.)
Synopsis.

—— Synopsis of Cavalleria rusticana. (In Victor book of the opera. c1913. pp. 52–58.)
Illus.

**Trevor, Claude.** (The) twentieth anniversary of the production of Mascagni's Cavalleria rusticana. (In Monthly musical record. 1910. v. 40, pp. 174–75.)

**Young, Filson.** Cavalleria rusticana. (In his Opera stories. [1912.] pp. 173–80.)
Story of the plot, closely following the libretto.

### Portraits in Costume.

Portrait of Amato as Alfio. (In Victor book of the opera. c1912. p. 55.)

Portrait of Caruso as Turiddu. (In Victor book of the opera. c1912. p. 54.)

Portrait of Destinn and Caruso as Santuzza and Turiddu. (In Victor book of the opera. c1912. p. 57.)

Portrait of Gadski as Santuzza. (In Victor book of the opera. c1912. p. 56.)

Portrait of Francesco Tamagno as Turiddu. (In Krehbiel. Chapters of opera. 1908. opp. p. 224.)

Picture of Turiddu, Santuzza and Lola at the church door. (In Hadden, J. C. Favourite operas. 1910. opp. p. 240.)

Scene. (In Victor book of the opera. c1912. p. 53.)

Scene: Santuzza tells Alfio of his wife's falseness. (In Hadden, J. C. Favourite operas. 1910. opp. p. 248.)

## GUGLIELMO RATCLIFF.

**Guglielmo Ratcliff.** [Milano.] Sonzogno, c1895. 132 + 170+ 144 + 162 p. F.

Full score; to be found in the Library of Congress.

**"Gigadibs, Jr."** Heine's drama "William Ratcliff" and Mascagni. (In Free review. March, 1895. v. 3, p. 566.)

—— Mascagni's Ratcliffe. (In Graphic. March 2, 1895. v. 51, p. 251.)

Review.
Illus.

## IRIS.

—— Libretto. Published by G. Schirmer, N. Y.

Italian and English texts.

**Dalma, Alma.** Mascagni and his new opera Iris. (In Cosmopolitan. Jan., 1897. v. 22, pp. 316–18.)

Portrait; illus.

—— Mascagni and his new opera "Iris." (In Public opinion. Jan. 14, 1897. v. 22, p. 53.)

**Davidson, Gladys.** Iris. (In her Two hundred opera plots. [1911.] v. 1, pp. 194–96.)

**Finck, H. T.** Iris. (In N. Y. Evening Post. Friday, Oct. 17, 1902. p. 7.)

Review.
Sketch of the libretto.

**Gilman, Lawrence.** [Iris.] (In his Phases of modern music. 1904. pp. 82-86.)

Criticism.
Outline of plot.

—— [Iris.] (In his Pietro Mascagni: an inquiry. North American review. Jan., 1903. v. 176, pp. 104–05.)

**Iris.** (In Public opinion. Jan. 5, 1899. v. 26, p. 22.)

**Krehbiel, H. E.** Mascagni's Iris. (In his Chapters of opera. 1908. pp. 321–23.)

—— Mascagni's Iris. (In N. Y. Tribune. Friday, Oct. 17, 1902. p. 9.)

Review.

**Mason, H. L.,** ed. Brief synopsis of Iris. (In his Opera stories. 1912. p. 33.)

**Melitz, Leo.** Iris. (In his Opera-goers' complete guide. 1909. pp. 157–58.)

Synopsis.

**[Mendelsohn, Felix.]** Iris. (In Story of a hundred operas. 1912. pp. 90–92.)

Synopsis.

**Stevenson, E. Irenaeus.** Mascagni's new opera Iris. (In Harper's weekly. Jan. 7, 1899. v. 43, p. 7.)
Review; sketch of plot.
Portrait; illus.

## LE MASCHERE.

—— (Le) Maschere. [Milano,] Sonzogno, c1902. 2v. F.
Full score; to be found in the Library of Congress.

—— (Le) Maschere. (In Concert-goer. Feb. 16, 1901. p. 3.)

—— Mascagni's new opera Maschere. (In Graphic. Feb. 2, 1901. v. 63, p. 191.)
Brief review.

—— (Le) Maschere. (In Musical courier. Feb. 13, 1901. p. 18.)

## I RANTZAU.

(I) Rantzau: opera in quattro atti; versi di G. Targioni Tozzetti e G. Menasci. Milano, Sonzogno, c1892. 194 + 67 p. F.
Full score; to be found in the Library of Congress.

—— Mascagni's I Rantzau. (In Graphic. Nov. 19, 1892. v. 46, p. 616.)
Review; plot.

—— Mascagni's I Rantzau. (In Graphic. July 15, 1893. v. 48, p. 79.)
Review.

—— Mascagni and his opera I Rantzau. (In Musical times. Dec., 1892. v. 33, p. 723.)

—— (I) Rantzau. (In Saturday review. Nov. 19, 1892. v. 74, pp. 589–90.)
Description; outline of plot.

—— (I) Rantzau. (In Saturday review. July 15, 1893. v. 76, pp. 68–69.)
Review of performance.

## ISABEAU.

**Mason, H. L.,** ed. Outline of the plot of Ysobel. (In his Opera stories. 1912. pp. 86–87.)

**Trevor, Claude.** Mascagni's new opera "Isabeau." (In Monthly musical record. 1910. v. 40, pp. 269–70.)

**Zanetto.** Milano, Sonzogno, c1896. 152 p. F.
Full score; to be found in the Library of Congress.

**Gilman, Lawrence.** [Zanetto.] (In his Phases of modern music. 1904. pp. 78–82.)
Criticism.
Synopsis of plot.

**Krehbiel, H. E.** Mascagni's Zanetto. (In his Chapters of opera. 1908. pp. 323–24.)

**Stevenson, E. I.** Zanetto. (In Harper's weekly. Jan. 15, 1898. v. 42, pt. 1, p. 54.)
Review.

## MASSENET (1842–1912)

Jules Émile Frédéric Massenet was born in Montaud, France, 1842, died 1912. He received his musical education at the Paris conservatory, winning several prizes during his student days. For many years he was professor of advanced composition at the conservatory. He was made a member of the Legion of Honor, and afterward advanced to the rank of officer. He was elected to membership in the Académie des Beaux Arts. The first of his works to bring him into wide prominence was *Don César de Bazan* (1872). He composed much in many different fields — oratorios, operas, overtures, melodies, choruses and operas. Among the best known of his works are *Don César de Bazan* (1872); *Marie Magdeleine* (1873); *Le roi de Lahore* (1877); *Herodiade* (1881), given in modified form as *Salome* at Covent Garden in 1904; *Manon* (1884), and *Le Cid* (1885). Other works are listed below.

Critics differ as to Massent's claims to high rank as a composer. His advocates praise his versatility, his brilliancy and dramatic power, and his instrumentation. Others assert that, while the long-continued popularity of many of his works indicates merit, they are nevertheless brilliant without depth, that his versatility is due to superficial treatment and that his style is "weak and sugary." Many of his melodies have for years been the standby of orchestral conductors with mixed programs to prepare and the daintiness of some of his melodies is unquestioned.


—— Autobiographical notes. (In Century magazine. Nov., 1892. v. 45, n. s. 23, pp. 122–26.)
Includes portraits.

**Beaumont, A.** Sketch of Massenet. (In Fortnightly review. Sept., 1912. v. 98, pt. 1 (ser. 2, v. 92, pt. 1), pp. 556–67.)

**Bernac, Jean.** Interview with Massenet. (In Strand musical magazine. March, 1896. v. 3, p. 147.)
Illus.

**Calvocoressi, M. D.** Jules Massenet. (In Musical times. 1912. v. 53, pp. 565–66.)

**Cecil, George.** Massenet and his operas. (In Academy. Aug. 24, 1912. v. 83, pp. 229–30.)

**Champlin, J. D.,** ed. Massenet. (In his Cyclopedia of music and musicians. 1890. v. 2, pp. 534–35.)
Includes portrait and list of works.

**De Guichard, A.** Appreciation of Massenet. (In Musician. March, 1913. v. 18, p. 207.)

**Elson, Arthur.** Massenet. (In his Critical history of opera. 1901. pp. 330–33.)

—— Massenet. (In his Modern composers of Europe. 1905. pp. 122–30.)
Portrait.

**Elson, D. C.** Massenet as a composer. (In Public opinion. Dec. 3, 1896. v. 21, p. 728.)

**Ferris, G. T.** Massenet. (In his Great Italian and French composers. 1900. pp. 298–301.)

**Finck, H. T.** Massenet and his operas. N. Y. Lane, 1910. 245 p. port. O.

**Henry, Stuart.** Massenet. (In his Hours with Parisians. 1897. pp. 223–27.)

**Hervey, Arthur.** Massenet. (In his Masters of French music. 1894. pp. 173–205.)

—— Massenet and the modern French opera. (In his French music in the 19th century. 1903. pp. 203–09.)

**Joncieres, Victorien.** (The) début of Massenet. (In Music. Jan., 1899. v. 15, pp. [268]–71.)
Mere biographical incident.

—— Last of the melodists. (In Literary digest. Sept. 7, 1912. v. 45, pp. 373–75.)
Portrait.

**Lee, E. M.** Massenet. (In his Story of opera. 1909. pp. 142–43.)
Brief paragraph.

**M. Massenet.** (In Athenæum. May 11, 1878. v. 71, pp. 613–14.)

**Massenet.** (In American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), pp. 33–34.)

**Massenet.** (In Famous composers and their works. c1891. pp. 714–16.)

**Massenet.** (In Grove's Dictionary of music and musicians. 1906. v. 3, pp. 87–88.)
Portrait.

**Massenet.** (In Musical courier. Sept. 4, 1912. v. 65, no. 10, pp. 16–17.)
Portrait.

**Massenet and his operas.** (In Musical standard. 1911. v. 36, pp. 417–18.)

**Massenet.** (In Outlook. Aug. 31, 1912. v. 101, pp. 994–95.)
Criticism.

**Massenet.** (In Philharmonic. Feb., 1902. v. 1, p. 14.)
Illus.

**Massenet, a lover of flowers, fair women and melody.** (In Current literature. Oct. 6, 1912. v. 53, pp. 455–56.)
Portrait.

**Massenet's demise mourned.** (In Musical courier. Aug. 21, 1912. v. 65, no. 8, p. 25.)
Portrait.

**Obituary** [of Massenet]. (In Etude. Oct, 1912. v. 30, pp. 690, 704.)
Portrait.

**Obituary** [of Massenet]. (In Musical America. 1912. v. 16, no. 15, p. 1, 8.)

**Obituary** of Massenet. (In Theatre. Sept., 1912. v. 16, p. vii.)
Portrait.

**Peyser, H. F.** Secrets of Massenet (interview). (In Musical America. 1912. v. 16, no. 15, pp. 3, 27.)

—— Massenet the most typically French composer of his day. (In Musical America. 1912. v. 16, no. 17, p. 2.)

**Runciman, J. F.** Criticism of Massenet's work. (In Saturday review. Aug. 17, 1912. v. 114, pp. 198–200.)

**Saenger, Gustav.** Jules Émile Massenet. (In Musical observer. 1912. v. 6, no. 9, pp. 503–06.)

**Schneider, Louis.** (In Theatre. June, 1909. v. 9, pp. 196–97.)
Portraits; illus.
Review.

**Sherard, R. N.** Massenet at home. (In Current literature. March, 1896. v. 19, pp. 211–12.)

—— Massenet, the composer. (In Music. Aug., 1895. v. 8, pp. [393]–98.)

—— Sketch of Massenet. (In Current literature. Aug., 1899. v. 26, p. 153.)

**Streatfeild, R. A.** Massenet. (In his The opera. 1907. pp. 240–51.)

**Teyte, Maggie.** Massenet. (In Musical observer. 1913. v. 7, no. 2, pp. 1085, 1091, 1103.)

**Tracey, Minnie.** Reminiscences of Massenet. (In Musical America. 1912. v. 16, no. 18, p. 23.)

**Upton, G. P.** Massenet. (In his Standard musical biographies. 1910. pp. 287–91.)

**Van Vechten, Carl.** Massenet and women. (In New music review. 1913. v. 12, pp. 69–72.)

**Wilson, Arthur.** Jules Massenet. (In Musician. Oct., 1912. v. 17, pp. 668, 713–14.)
Two portraits.

## Portraits

(See also entries above.)

Portrait. (In American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), opp. p. 273.)

Portrait. (In Baker, Theo. Biographical dictionary of musicians. 1900. p. 382.)

Portraits — Massenet in 1865 and in 1890. (In Century. magazine. Nov., 1892. v. 45, n. s. 23, p. 122 and p. 124.)

Portrait. (In Champlin, J. D. Cyclopedia of music and musicians. 1890. v. 2, p. 534.)

Portrait. (In Current Literature. Oct., 1912. v. 53, p. 456.)
Portrait. (In Elson. Modern composers of Europe. 1905. opp. p. 122.)
Portrait. (In Etude. April, 1912. v. 30, p. 250.)
Portrait. (In Etude. Oct., 1912. v. 30, p. 690.)
Portrait. (In Famous composers and their works. c1891. v. 2, opp. p. 712.)
Portrait. (In Ferris, G. T. Great Italian and French composers. 1900. opp. p. 292.)
Portrait. (In Finck. Massenet and his operas. 1910. Frontispiece.)
Portrait. (In Grove's Dictionary of music and musicians. 1906. v. 3, opp. 9. 88.)
Portrait. (In Hervey. Masters of French music. 1894. opp. p. 173.)
Portrait. (In Leslie's weekly. Dec. 30, 1898. v. 85, p. 438.)
Portrait. (In Literary digest. Sept. 7, 1912. v. 45.)
Portrait. (In Munsey. Jan., 1902. v. 26, p. 541.)
Portrait. (In Musical courier. Sept. 4, 1912. v. 65, no. 10, p. 16.)
Portrait. (In Musical courier. June 12, 1912. v. 64, p. 10.)
Portrait. (In Musical courier. Aug. 21, 1912. v. 65, no. 8, p. 25.)
Portraits (two). (In Musician. Oct., 1912. v. 17, p. 668.)
Portrait. (In Review of reviews. Sept., 1912. v. 46, p. 287.)
Portrait. (In Theatre. Sept., 1912. v. 16, p. vii.)

## SEPARATE WORKS OF MASSENET.

### ARIANE.

**Ariane:** [opéra en cinque actes; poème de] Catulle Mendes. Paris, Heugel, c1906. 802 p. F.

Full score to be found in the Library of Congress.

**Finck, H. T.** Ariane. (In his Massenet and his operas 1910. pp. 209–14.)

**Marchesi, S. D. C.** Massenet's Ariane at the Grand-Opera, Paris. (In Monthly musical record. 1906. v. 36, pp. 269–70.)

**Pheipp, T.** Opera in Paris-Massenet's Ariane. (In Musician. 1907. v. 12, pp. 79–80.)

### BACCHUS.

**Finck, H. T.** Bacchus. (In his Massenet and his operas. 1910. pp. 217–20.)

—— Production of Bacchus at the Opera, Paris, May, 1909. (In Theatre. July, 1909. v. 10, p. viii.)

## CENDRILLON.

**Cendrillon:** conte de fées en 4 actes et 6 tableaux (d'après Perrault). Poème de Henri Cain. Paris, Heugel, c1898. 585 p. F.

Full score; to be found in the Library of Congress.

—— Libretto. Published by G. Schirmer, N. Y.

French and English texts.

**Cendrillon.** (In Music. July, 1899. v. 16, p. 306.)

Brief review.

**Production** of Cendrillon at the Metropolitan Opera House, New York. (In Musical courier. Feb. 28, 1912. v. 64, p. 26.)

**[Cendrillon.]** (In Nation. Feb. 29, 1912. v. 94, p. 219.)

Review (Production at Metropolitan Opera House, New York).

**Cendrillon.** (In New Music review. 1912. v. 11, pp. 205–07.)

**Cendrillon** [(Description)]. (In Outlook. March 2, 1912. v. 100, p. 484.)

**Finck, H. T.** Cendrillon. (In his Massenet and his operas. 1910. pp. 202–6.)

**Mason, H. L.,** ed. Brief synopsis of Cendrillon. (In his Opera stories. 1912. p. 112.)

**Rogers, J. N.** [Cendrillon.] (In his Two new fairy operas. Book news monthly. Jan., 1912. v. 30, pp. 337–38.)

Estimate.

### Portraits in costume.

Portrait of Maggie Teyte as Cinderella. (In Lahee, H. C. Grand opera singers of to-day. 1912. opp. p. 32.)

Portrait of Mary Garden as Prince Charming. (In Book news monthly. Jan., 1912. v. 30, p. 337.)

## CHÉRUBIN.

**Chérubin.** Paris, Heugel, c1905. 619 p. F.

Full score; to be found in the Library of Congress.

**Finck, H. T.** Chérubin. (In his Massenet and his operas. 1910. pp. 206–09.)

## (LE) CID.

—— (Le) Cid. (In Independent. Feb. 25, 1897. v. 49, p. 240.)

**Davidson, Gladys.** (The) Cid. (In her Two hundred opera plots. [1911.] v. 1, pp. 201–02.)

**Finck, H. T.** (Le) Cid. (In his Massenet and his operas. 1910. pp. 164–70.)

—— Le Cid. (In N. Y. Evening Post. Saturday, Feb. 13, 1897. p. 7.)
Review.

**Guerber, H. A.** (Le) Cid. (In her Stories of famous operas. 1897. pp. 241–58.)

**Mason, H. L.,** ed. Brief synopsis of Le Cid. (In his Opera stories. 1912. pp. 10–11.)

**Massenet's** Le Cid. (In Critic. Feb. 20, 1897. v. 27, p. 133.)

**Melitz, Leo.** (Le) Cid. (In his Opera-goers' complete guide. 1909. pp. 199–202.)

**Stevenson, E. I.** Massenet's "The Cid." (In Harper's weekly. Feb. 27, 1897. v. 41, p. 198.)
Review (first production at the Metropolitan Opera House, New York.)
1 illus., p. 200.
Review.

**Scene.** (In Harper's weekly. Feb. 27, 1897. v. 41, p. 200.)

**(The) story** of the Cid. (In Munsey. June, 1897. v. 17, p. 468.)
Review.

## DON CÉSAR DE BAZAN.

**Finck, H. T.** Don César de Bazan. (In his Massenet and his operas. 1910. pp. 181–85.)

## DON QUICHOTTE.

**Blumenberg, M. A.** Don Quichotte. (In Musical courier. 1911. v. 62, no. 2, pp. 21–22.)

**Finck, H. T.** Don Quichotte. (In his Massenet and his operas. 1910. pp. 220–25.)
One illus.

**Higgins, Ethel.** Don Quichotte. (In Musical news. 1912. v. 42, nos. 1110, 1111.)

**Mason, H. L.,** ed. Brief synopsis of Don Quichotte. (In his Opera stories. 1912. p. 91.)

**Mathan, M. Montagu.** Don Quichotte. (In Musical standard. 1912. v. 37, p. 325.)

**Osgood, H. O.** Massenet's Don Quichotte in Germany. (In Musical courier. 1911. v. 62, p. 24.)

**Scene** from Don Quichotte. (In Finck. Massenet and his operas. 1910. opp. p. 220.)

## LES ERINNYES.

—— (Les) Erinnyes; tragédie antique de Leconte de Lisle. Paris, Heugel, [187–.] 122 p. Q.
Full score to be found in the Library of Congress.

(Les) Erinnyes. (In Athenæum. June 8, 1876. v. 67, p. 775.)
Appreciation of the librettist, Leconte de Lisle.

(Les) Erinnyes. (In Chicago orchestra program. 10th season, 1900–01. v. 10, p. 177.)

(Les) Erinnyes. (In Chicago orchestra programs. 13th season, 1903–04. v. 13, pp. 89–92.)

—— Same. v. 14, pp. 164–66.

Brief outline of plot and description of music. Includes musical themes.

(Les) Erinnyes. (In Theodore Thomas orchestra programs. 16th season, 1906–1907. Program for April 12 and 13, 1907, pp. 14–15.)

Brief outline of plot.
Description of Scene religieuse.

## ESCLARMONDE.

**Davidson, Gladys.** Esclarmonde. (In her Two hundred opera plots. [1911.] v. 1, pp. 203–4.)

Esclarmonde. (In Boston symphony orchestra programs. Program for Oct. 26–27, 1900. v. 20, 1900–01, pp. 52–60.)

Story of the opera and description of some of the music.

Esclarmonde. (In Saturday review. May 18, 1889. v. 67, p. 609.)

Estimate.
Sketch of plot.

**Finck, H. T.** Esclarmonde. (In his Massenet and his operas. 1910. pp. 190–96.)

**Streatfeild, R. A.** Esclarmonde. (In his The opera. 1907. p. 244.)

Contains very brief outline of plot.

## (LA) GRAND 'TANTE.

**Finck, H. T.** (La) Grand 'Tante. (In his Massenet and his operas. 1910. pp. 179–81.)

## GRISÉLIDIS.

Grisélidis: conte lyrique en 3 actes, avec une prologue; poème de Armand Silvestre et Eugène Morand (d'après le mystère représenté à la Comédie Française.) Paris, Heugel, c1901. 492 p. F.

Libretto. Published by Oliver Ditson co., Boston. 35c. ea.

Libretto also published by G. Schirmer, N. Y.
French and English texts.

**Elson, Arthur.** Grisélidis. (In his Modern composers of Europe. 1905. pp. 127–28.)

Outline of plot.

**Finck, H. T.** Grisélidis. (In his Massenet and his operas. 1910. pp. 120–27.)

**Gilman, Lawrence.** Grisélidis. (In Harper's weekly. Feb. 5, 1910. v. 54, p. 25.)

Ionc. *pseud.* First performance of Grisélidis in America (at New York, Jan. 19, 1910). (In Musical courier. 1910. v. 60, no. 4, p. 30.)

**Mason, H. L.**, ed. Brief synopsis of Grisélidis. (In his Opera stories. 1912. pp. 28–9.)

[**Mendelsohn, Felix.**] Grisélidis. (In Story of a hundred operas. 1912. pp. 74–5.)

## HÉRODIADE.

Libretto. Published by Oliver Ditson co., Boston. 35c. ea.

Libretto also published by G. Schirmer, N. Y. French and English texts.

Hérodiade. (In American history and encyclopedia of music. c1908. v. 5 (Operas. v. 2), pp. [131]–35.)

Story of the libretto.

**Finck, H. T.** Hérodiade. (In his Massenet and his operas. 1910. pp. 102–16.)

Illus.

—— Hérodiade at the Manhattan. (In N. Y. Evening Post. Tuesday, Nov. 9, 1909. pp. 7, 12.)

Critical review.

**Gilman, Lawrence.** Hérodiade: comment. (In Harper's weekly. Nov. 20, 1909. v. 53, p. 25.)

Illus.

**Krehbiel, H. E.** Hérodiade. (In N. Y. Tribune. Tuesday, Nov. 9, 1909, p. 7.)

Review.

**Mason, H. L.**, ed. Brief synopsis of Hérodiade. (In his Opera stories. 1912. pp. 31–32.)

Massenet's new work. (In Musical record. Feb. 11, 1882. v. 8, p. 307.)

**McSpadden, J. W.** Herodias. (In his Opera synopses, c1911. pp. 125–29.)

**Streatfeild, R. A.** Hérodiade. (In his The opera. 1907. pp. 241–42.)

Première at the Manhattan Opera House, New York, Nov. 8, 1909. (In New music review. Dec., 1909. v. 9, pp. 21–2.)

Synopsis of Hérodiade. (In Victor book of the opera. c1912. pp. 149–51.)

Illus.

### Portraits in Costume.

Portrait of Calvé as Salome. (In Victor book of the opera. c1912. p. 150.)

Portrait of Dufranne as Phanuël. (In Victor book of the opera. c1912. p. 151.)

Portrait of Gerville-Réache as Herodias. (In Finck. Massenet and his operas. 1910. opp. p. 172.)

Portrait of Gerville-Réache as Herodias. (In Victor book of the opera. c1912. p. 150.)
Portrait of Lina Cavalieri as Salome. (In Finck. Massenet and his operas. 1910. opp. p. 110.)
Portrait of Lina Cavalieri as Salome. (In Finck. Massenet and his operas. 1910. opp. p. 116.)
Portrait of Renaud as Herod. (In Finck. Massenet and his operas. 1910. opp. p. 112.)
Portrait of Renaud as Herod. (In Victor book of the opera. c1912. p. 150.)
Scene. (In Victor book of the opera. c1912. p. 149.)
Massenet's Salomé. (In Athenæum. July 9, 1904. v. 124, p. 59.)
Review.

## LE JONGLEUR DE NOTRE DAME.

(Le) Jongleur de Notre Dame: miracle en 3 actes, poème de Maurice Léna. Paris, Hengel, c1902. 412 p. F.
Full score; to be found in the Library of Congress.
Libretto. Published by Oliver Ditson co., Boston. 35c. ea.
Libretto also published by G. Schirmer, N. Y. French and English texts.
**Davidson, Gladys.** Jongleur de Notre Dame. (In her Two hundred opera plots. [1911.] v. 1, pp. 204–07.)
**Elson, Arthur.** (Le) Jongleur de Notre Dame. (In his Modern composers of Europe. 1905. pp. 128–29.)
Outline of plot.
**Finck, H. T.** (Le) Jongleur de Notre Dame. (In his Massenet and his operas. 1910. pp. 90–102.)
1 illus.
—— An operatic miracle play. (In N. Y. Evening Post. Saturday, Nov. 28, 1908. p. 5.)
Review; story of the plot.
(Le) Jongleur de Notre Dame. (In Athenæum. March 1, 1902. v. 119, p. 283.)
Review; outline of plot.
(Le) Jongleur de Notre Dame given at the Manhattan Opera house, N. Y. (In Musical America. 1908. v. 9, no. 4, p. 5.)
(Le) Jongleur de Notre Dame. (In Musical standard. 1906. v. 25, pp. 400–401.)
Juggler of Notre Dame. (In American history & encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. [293]–97.)
Story of the libretto.
[**Mason, H. L.**, ed.] Synopsis of Le Jongleur de Notre Dame. (In his Opera stories. 1912. pp. 34–5.)
**McSpadden, J. W.** (The) juggler of Notre Dame. (In his Opera synopses. c1911. pp. 137–40.)

**Melitz, Leo.** (The) juggler of Our Lady. (In his Opera-goers' complete guide. 1909. pp. 167–68.)
Synopsis.

[**Mendelsohn, Felix.**] (Le) Jongleur de Notre Dame. (In Story of a hundred operas. 1912. pp. 97–99.)

**Singleton, Esther.** (Le) Jongleur de Notre Dame. (In her Guide to modern opera. 1909. pp. 233–242.)
Synopsis.

**Streatfeild, R. A.** (Le) Jongleur de Notre Dame. (In his The opera. 1907. pp. 247–48.)
Brief review.

### Portraits in Costume.

Portrait of Charles Gilbert as Boniface. (In Finck. Massenet and his operas. 1910. opp. p. 100.)

Portrait of Mlle. Victoria Fer as the Juggler of Notre Dame at the London Opera House. (In English illustrated magazine. Feb., 1912. v. 42, p. 509.)

Portrait of Mary Garden as Jean. (In Lahee, H. C. Grand opera singers of to-day. 1912. Frontispiece.)

Scene. (In Finck. Massenet and his operas. 1910. opp. p. 100.)

## (LE) MAGE.

**Finck, H. T.** (Le) Mage. (In his Massenet and his operas. 1910. pp. 196–99.)

Massenet's new opera. (In Saturday review. Mar. 21, 1891. v. 71, pp. 352–53.)
Review; synopsis.

## MANON.

Libretto. Published by the Oliver Ditson co., Boston. 35c. ea. and 25c. ea.
Libretto also published by G. Schirmer, N. Y. French and English texts.

**Annesley, Charles,** ed. Manon Lescaut. (In his The standard opera-glass. 1910. pp. 449–56.)

**Davidson, Gladys.** Manon Lescaut. (In her Two hundred opera plots. [1911.] v. 1, pp. 210–11.)

**Elson, Arthur.** Manon. (In his Critical history of opera. 1901. pp. 330–31.)
Contains very brief outline of plot.

**Finck, H. T.** Manon. (In his Massenet and his operas. 1910. pp. 131–44.)
1 illus.

Manon. (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. [167]–69.)
Outline of the libretto.

Manon. (In Athenæum. May 16, 1885. v. 85, pp. 639–40.)
Review; outline of plot.

Manon. (In Saturday review. May 23, 1891. v. 71, p. 623.)
Review of performance at Covent Garden, London.

Manon. (In Saturday review. May 16, 1885. v. 59, p. 652.)
Review of performance at Drury Lane, London.

Manon. (In Saturday review. Feb. 2, 1884. v. 57, pp. 143–44.)
Estimate; outline of plot.

**McSpadden, J. W.** Manon. (In his Opera synopses. c1911. pp. 175–78.)

[**Mason, H. L.**, ed.] Brief synopsis of Manon. (In his Opera stories. 1912. pp. 42–3.)

**Melitz, Leo.** Manon. (In his Opera-goers' complete guide. 1909. pp. 243–46.)

Revival of Manon at the Metropolitan Opera House, New York. (In Theatre. May, 1912. v. 15, pp. 144–45.)
Illus.

**Singleton, Esther.** Manon. (In her Guide to modern opera. 1909. pp. 72–84.)

**Streatfeild, R. A.** Manon. (In his The opera. 1907. pp. 242–44.)
Contains an outline of the plot.

Synopsis of Manon. (In Victor book of the opera. c1912. pp. 193–201.)
Illus.

### Portraits in Costume.

Portrait of Geraldine Farrar as Manon. (In Finck. Massenet and his operas. 1910. opp. p. 142.)

Portrait of Geraldine Ferrar as Manon. (In Theatre. May, 1912. v. 15, p. 144.)

Portrait of Farrar as Manon. (In Lahee, H. C. Grand opera singers of to-day. 1912. opp. p. 82.)

Portrait of Farrar as Manon. (In Victor book of the opera. c1912. p. [194.])

Scene (picture) in Act 1 of Massenet's opera Manon at the Metropolitan. (In Theatre. May, 1912. v. 15, p. 144.)

Scenes (pictures). (In Victor book of the opera. c1912. pp. 199, 200, 201.)

## MARY MAGDALEN.

**L'Nor.** Première of Massenet's Maria Magdelena at the Grand Opera at Nice. (In American art journal. Mar. 14, 1903. p. 370–71.)

Marie Magdeleine. (In Athenæum. April 4, 1874. v. 63, pp. 468–69.)
Review.

Mary Magdalen. (In Music. June, 1900. v. 18, pp. 150–55.)
Review.

## NAVARRAISE.

(La) Navarraise: episode Lyrique en 2 actes de Jules Claretie et Henri Cain. Paris, Heugel, c1894. 171 p. F.
Full score; to be found in the Library of Congress.

Libretto. Published by Oliver Ditson co., Boston. 35c. ea.
Libretto also published by G. Schirmer, N. Y. French and English texts.

**Elson, Arthur.** (La) Navarraise. (In his Critical history of opera. 1901. pp. 332–33.)
Contains very brief outline of plot.

**Finck, H. T.** (La) Navarraise. (In his Massenet and his operas. 1910. pp. 170–76.)

**Mason, H. L.,** ed. Brief synopsis of La Navarraise. (In his Opera stories. 1912. pp. 53–4.)

**[Mendelsohn, Felix.]** (La) Navarraise. (In his Story of a hundred operas. 1912. pp. 144–46.)

La Navarraise. (In American history and encyclopedia of music. c1908. v. 5 (Operas, v. 2), pp. [235]–38.)
Story of the libretto.

(La) Navarraise. (In Athenæum. June 23, 1894. v. 103, p. 815.)
Review.

Massenet's La Navarraise. (In Graphic. June 23, 1894. v. 49, p. 755.)
Review.

First production of La Navarraise at Covent Garden. (In Saturday review. June 23, 1894. v. 77, p. 661–62.)

**Runciman, J. F.** La Navarraise. (In Saturday review. Aug. 3, 1895. v. 80, p. 140.)
Criticism.

**Streatfeild, R. A.** (La) Navarraise. (In his The opera 1907. pp. 245–46.)
Brief review.

## PHÈDRE.

Phèdre: musique de scène. Paris, Heugel et Cie, c1901.
Full score; to be found in the Library of Congress.

Phèdre. (In Chicago orchestra program. 11th season, 1901–02. v. 11, p. 111.)

—— Also. v. 14, p. 188.

Phèdre. (In Philadelphia orchestra programs. v. 10, program for the 4th week, Nov. 5–6, 1909. pp. 119, 121.)
History and story of the opera with a description of the overture music.

## LE PORTRAIT DE MANON.

(Le) Portrait de Manon: opéra-comique en 1 acte de Georges Boyer. Paris, Heugel, c1894. 165 p. F.

Full score; to be found in the Library of Congress.

**Finck, H. T.** (Le) Portrait de Manon. (In his Massenet and his operas. 1910. pp. 199–202.)

## (LE) ROI DE LAHORE.

**Davidson, Gladys.** King of Lahore. (In her Two hundred opera plots. [1911.] v. 1, pp. 208–09.)

**Finck, H. T.** (Le) Roi de Lahore. (In his Massenet and his operas. 1910. pp. 185–90.)

**Hueffer, Francis.** (Le) Roi de Lahore. (In his Musical studies. 1880. pp. 228–32.)

Estimate.
Sketch of plot.

[**Mason, H. L.**, ed.] Outline of the plot of Le Roi de Lahore. (In his Opera stories. 1912. p. 69.)

**Melitz, Leo.** (Le) Roi de Lahore. (In his Opera-goers' complete guide. 1909. pp. 206–07.)

M. Massenet's "Re di Lahore." (In Athenæum. July 5, 1879. v. 74, pp. 24–25.)

Review.

(The) operas. (In Saturday review. July 19, 1879. v. 48, p. 82.)

Review; outline of plot.

Synopsis of the Roi de Lahore. (In Victor book of the opera. c1912. p. 297.)

## SAPPHO.

Libretto. Published by G. Schirmer, N. Y.

French and English texts.

**Finck, H. T.** Sappho. (In his Massenet and his operas. 1910. pp. 116–20.)

—— The operatic Sappho. (In N. Y. Evening Post. Thursday, Nov. 18, 1909. p. 7.)

Review.

**Krehbiel, H. E.** Massenet's Sapho. (In N. Y. Tribune. Thursday, Nov. 18, 1909. p. 7.)

**Mason, H. L.**, ed. Synopsis of Sappho. (In his Opera stories. 1912. pp. 73–74.)

## THAÏS.

Thaïs: comédie lyrique de Louis Gallet d'après le roman d'Anatole France. Paris, Heugel, c1894. 560 p. F.

Full score; to be found in the Library of Congress.

Libretto. Published by Oliver Ditson co., Boston. 35c. ea.

Libretto also published by G. Schirmer, N. Y.
French and English texts.

**Davidson, Gladys.** Thaïs. (In her Two hundred opera plots. [1911.] v. 1, pp. 212–15.)

**Ernst, Alfred.** Thaïs. (In Music. Dec., 1894. v. 7, pp. [156]–66.)
Criticism.

**Finck, H. T.** Thaïs. (In his Massenet and his operas. 1910. pp. 75–89.)

—— Thaïs. (In N. Y. Evening Post. Tuesday, Nov. 26, 1907. p. 7.)
Review.
Story of the plot.

**Krehbiel, H. E.** Mary Garden and Thaïs. (In N. Y. Tribune. Nov. 26, 1907. p. 7.)
Review; criticism of plot.

—— Thaïs. (In his Chapters of opera. 1908. pp. 381–85.)
Criticism.

**McSpadden, J. W.** Thaïs. (In his Opera synopses. c1911. pp. 301–07.)

**Mason, H. L.,** ed. Brief synopsis of Thaïs. (In his Opera stories. 1912. pp. 78–79.)

**Melitz, Leo.** Thaïs. (In his Opera-goers' complete guide. 1909. pp. 349–52.)

[**Mendelsohn, Felix.**] Thaïs. (In Story of a hundred operas. 1912. pp. 203–06.)

**Singleton, Esther.** Thaïs. (In her Guide to modern opera. 1909. pp. 162–77.)

**Veber, Pierre.** (A) rehearsal of "Thaïs": an ironical reminiscence. (In Music. Dec., 1894. v. 7, pp. [99]–107.)
Illus. with caricatures.

**Winn, E. L.** (The) meditation from Thaïs (for violin). (In Music. 1912. v. 1, pp. 17–18.)

### Portraits in Costume.

Portrait of Charles Dalmores as Nicias. (In Finck. Massenet and his operas. 1910. opp. p. 82.)

Portrait of Dufranne as Athanel in Thaïs. (In Lahee, H. C. Grand opera singers of to-day. 1912. opp. p. 206.)

Portrait of Mary Garden as Thaïs. (In Finck. Massenet and his operas. 1910. opp. p. 126.)

Portrait of Mary Garden as Thaïs. (In Krehbiel. Chapters of opera. 1908. opp. p. 382.)

Portrait of Mary Garden as Thaïs. (In Theatre. Dec., 1912. v. 18, p. 177.)

Portrait of Maurice Renaud as Athanaël. (In Finck. Massenet and his operas. 1910. opp. p. 86.)

## THÉRÈSE.

**Thérèse:** drame musical en 2 actes; poème de Jules Claretie. Paris, Heugel, c1906. 355 p. F.
Full score to be found in the Library of Congress.

**Finck, H. T.** Thérèse. (In his Massenet and his operas. 1910. pp. 214–16.)

**Mason, H. L.,** ed. Outline of the plot of Thérèse. (In his Opera stories. 1912. p. 106.)

Thérèse. (In Current literature. June, 1907. v. 42, pp. 666–68.)
Sketch of plot.

## WERTHER.

Werther: drame lyrique en 3 actes et 4 tableaux de Édouard Blau, Paul Millet, et G. Hartmann d'après Goethe. Paris, Heugel, [c1892.] 464 p. F.

**Annesley, Charles,** ed. Werther. (In his Standard opera-glass. 1910. pp. 413–17.)

**Davidson, Gladys.** Werther. (In her Two hundred opera plots. [1911.] v. 1, pp. 215–17.)

**Finck, H. T.** Werther. (In his Massenet and his operas. 1910. pp. 144–64.)
1 illus.

**Krehbiel, H. E.** Werther. (In his Chapters of Opera. 1908. p. 24.)

**Mason, H. L.,** ed. Brief synopsis of Werther. (In his Opera stories. 1912. p. 85.)

**Melitz, Leo.** Werther. (In his Opera-goers' complete guide. 1909. pp. 372–75.)

[**Mendelsohn, Felix.**] Werther. (In Story of a hundred operas. 1912. pp. 216d–16f.)

**Streatfeild, R. A.** Werther. (In his The opera. 1907. pp. 244–45.)
Brief outline of plot.
Criticism.

**Wagnalls, Mabel.** Werther. (In her Stars of the opera. 1907. pp. 81–103.)

Werther. (In Athenæum. June 16, 1894. v. 103, p. 782.)
Brief review.

Massenet's new opera Werther. (In Graphic. June 16, 1894. v. 49, p. 719.)
Review.

Werther at Covent Garden. (In Saturday review. June 16, 1894. v. 77, pp. 635–66.)
Criticism.

### Portrait in Costume.

Portrait of Geraldine Farrar as Charlotte. (In Finck. Massenet and his operas. 1910. opp. p. 164.)

## SAINT-SAËNS, (1835–)

Charles Camille St.-Saëns was born in Paris, 1835. He was a precocious musician, entering the Conservatory in 1847 and winning two prizes, one in 1849 the other in 1851. After leaving the conservatory he became organist of St. Méry and later of the Madeleine. Since 1870 he has devoted himself entirely to composition and to concert and recital work. Saint-Saëns is a prolific and versatile composer and has won success in his symphonies, which include the popular *Le danse macabre* and the remarkable *Symphony in C minor*; in oratorios, in concertos, chamber music and songs. Grove's *Dictionary of music and musicians*, 1911, lists 105 different compositions worthy of note. He is particularly strong in instrumentation and competent critics assert that his handling of the orchestration of a theme is one of his chief claims to distinction. His works show little that is revolutionary in character and he is perhaps greater as a master of technique than as an original composer. He is a master of the piano both as a composer and a performer. His operas have met with less popular favor than some of his other work, partly, so it is asserted, because they make no bid for cheap popularity and are too good to be "catchy" and partly because, though of more than ordinary merit, they are not so supremely great as to compel applause. Saint-Saëns is also a musical critic of distinction. His services to music have been recognized by his election to the Institut (1881) and as a grand officer of the Legion of Honor (1894). In 1906 he made a tour of the United States.

His operas are *La Princesse jaune* (1872); *Le timbre d'argent* (1877); *Samson et Dalila* (1877); *Etienne Marcel* (1879); *Henry VIII* (1883); *Proserpine* (1887); *Ascanio* (1890), *Phryne* (1893); *Frédégonde* (with Guirand), (1895); *l'Ancêtre* (1906).

**Berlioz, Hector.** Saint-Saëns. (In Musical world. Jan., 1903. pp. 14–17.)

**Blackburn, V.** C. Camille Saint-Saëns. (In New music review. Sept., 1906. v. 5, pp. 1141–44.)
Portrait.

**Calvocoressi, M. D.** M. Camille Saint-Saëns. (In Musical times. 1912. v. 53, pp. 865–67.)

**Carter, R. I.** Sidelights on Saint-Saëns. (In Musical courier. 1906. v. 53, no. 18, p. 21.)

**Champlin, J. D.,** ed. Camille Saint-Saëns. (In Cyclopedia of music and musicians. 1890. v. 3, pp. 286–88.)
Includes portrait and list of works.

**Eddy, Clarence.** Recent glimpses of Saint-Saens. (In Music. Jan., 1896. v. 9, pp. [251]–56.)

—— (A) Saint-Saëns' anniversary. (In Music. July, 1896. v. 10, pp. 301–03.)
Portrait.

**Edwards, Rhoda.** Some living French composers: Saint-Saens. (In Musical standard. 1903. no. 510, pp. 229–30.)

**Elson, Arthur.** Saint-Saëns. (In his Critical history of opera. 1901. pp. 333–35.)

—— Saint-Saëns. (In his Modern composers of Europe. 1905. pp. 115–22.)
Portrait.

(A) famous French visitor. (In Outlook. Nov. 10, 1906. v. 84, pp. 597–98.)

**Ferris, G. T.** [Saint-Saëns.] (In his Great Italian and French composers. 1895. pp. 292–94.)
Portrait.

**[Finck, H. T.]** Saint-Saëns as a critic. (In Nation. July 28, 1887. v. 45, pp. 74–5.)

**Gilman, Lawrence.** Saint-Saëns in America. (In Harper's weekly. Nov. 17, 1906. v. 50, pp. 1652.)
Portrait.

**Hadden, J. C.** Saint-Saëns. (In his Favourite operas. 1910. pp. 277–78.)
Brief sketch.

**Harris, G. W.** Camille Saint-Saëns. (In Independent. Nov. 29, 1906. v. 61, pp. 1284–86.)
Portrait.

**Hervey, Arthur.** Saint-Saëns. (In his French music in the 19th century. 1903. pp. 179–95.)

—— Saint-Saëns. (In his Masters of French music. 1894. pp. 107–72.)
Portrait.

Interview with Saint-Saëns. (In Presto year book. Jan. 16, 1902. p. 16; Aug. 22, 1901. p. 5.)

**Kelterborn, Louis.** (A) few reminiscences of Camille Saint-Saëns. (In Musician. 1907. v. 12, no. 5, p. 250.)

**Krehbiel, H. E.** Camille Saint-Saëns. (In Century magazine. March, 1893. v. 45, n. s. 23, pp. 735–[37].)
Portrait.

—— Camille Saint-Saëns: a representative of French music. (In Etude. 1907. v. 25, pp. 368–69.)

—— Saint-Saëns and his music. (In N. Y. Tribune. Friday, Nov. 16, 1906. p. 7.)

**Lalo, Pierre.** Saint-Saëns. (In Century library of music. 1901. v. 9, p. 293.)

**Lee, E. M.** Saint-Saëns. (In his Story of opera. 1909. pp. 141–42.)

**Lefevre, Maurice.** Saint-Saëns as judged by his contemporaries; specially tr. by B. J. Hill. (In Musical observer. 1909. v. 3, p. 34.)

**Mason, D. G.** Saint-Saëns. (In his From Grieg to Brahms. 1902. pp. 99–[120].)

—— Camille Saint-Saëns. (In his Masters in music. Oct., 1905. pt. 34. v. 6, pp. 145–92.)
Portrait, bibliography and list of principal works.

—— Camille Saint-Saëns. (In Outlook. Sept. 6, 1902. v. 72, pp. [48]–55.)
Portrait.
Autograph facsimile — a bit of the MS. of Ascanio.

**Messager, André.** (The) operas of Saint-Saëns. (In Musical observer. 1912. v. 6, pp. 10–11.)

**Parker, D. C.** (The) place of Saint-Saëns. (In Musical standard. 1912. v. 37, pp. 149–50.)

**Proch, Georges.** Saint-Saëns as an author and poet. (In New music review. 1910. v. 9, pp. 145–46.)

**Streatfeild, R. A.** Saint-Saëns. (In his The opera. 1907. pp. 234–38.)

**Symons, Arthur.** Saint-Saëns and Delius. (In Saturday review. June 27, 1908. v. 105, pp. 816–17.)

**Thorel, Rene.** (The) personal life of Saint-Saëns; specially tr. from the French by V. J. Hill. (In Musical observer. 1909. v. 3, p. 3.)

**Upton, G. P.** Saint-Saëns. (In his Standard musical biographies. 1910. pp. 393–99.)

Saint-Saëns. (In American history and encyclopedia of music. c1908. v. 9 (musical biographies, v. 2), pp. 254–55.)

Saint-Saëns. (In Famous composers and their works. c1891. v. 2, pp. 703–14.)

Camille Saint-Saëns. (In Grove's Dictionary of music and musicians. 1906. v. 4, pp. 207–09.)
Portrait.

(A) man and his works: M. Camille Saint-Saëns. (In Musical courier. 1906. v. 53, no. 21, pp. 21–22.)

Saint-Saëns. (In Musical observer. 1907. v. 1, no. 1, pp. 8–9.)

Saint-Saëns. (In Musician. 1903. v. 8, p. 397.)
Short biography.

Childhood recollections. (In Musician. Aug., 1912. v. 17, pp. 518–19.)

Development of music. (In Musician. August, 1906. v. 11, p. 397.)
Portrait.

Doctor at Cambridge (in 1893). (In Music. Oct., 1902. v. 22, pp. [111]–18.)
Translated from the French.

My impressions of America; tr. by Richard Laville. (In Musician. 1907. v. 12, pp. 329–30.)

Reminiscences suggested by the passing of the old conservatory. (In Musician. June, 1912. v. 17, p. 380.)
Portrait.

### Portraits.

(See also entries above.)

(In Baker, Theo. Biographical dictionary of musicians. 1900. p. 506.)

(In Book-buyer. June, 1894. v. 11, p. 254.)

(In Century magazine. March, 1893. v. 45, n. s. 23, p. [737].)

(In Champlin's Cyclopedia of music & musicians. 1890. v. 3, p. 286. Also v. 3, p. 176.)

(In Current literature. May, 1905. v. 40, p. 518.)

(In Elson. Modern composers of Europe. 1905. opp. p. 116.)

(In Etude. April, 1912. v. 30, p. 250.)

(In Famous composers and their works. c1891. v. 2, p. 706.)

(In Ferris, G. T. Great Italian and French composers. 1900. Frontispiece.)

(In Grove's Dictionary of music and musicians. 1906. opp. p. 206.)

(In Hervey, Arthur. Masters of French music. 1894. opp. p. 107.)

(In Illustrated London news. June 17, p. 1893. v. 102, p. 723.)

(In Independent. Nov. 29, 1906. v. 61, p. 1285.)

(In Leslie's weekly. March 4, 1897. v. 84, p. 135.)

(In Mason, D. G. From Grieg to Brahms. 1902. opp. p. 99.)

(In Mason, D. G. Masters in music. Oct., 1905. pt. 34, v. 6, opp. p. 145.)

(In Music. Dec., 1901. v. 19, opp. p. 89.)

(In Musical courier. July 26, 1911. v. 63, p. 8.)

—— Same. (In Musical courier. Nov. 15, 1911. v. 63, p. 45.)

(In Musician. June, 1912. v. 17, p. 380.)

(In Musician. Aug., 1906. v. 11, p. 397.)

(In Outlook. Sept. 6, 1902. v. 72, p. 48.)

(In Review of reviews. Dec., 1906. v. 34, p. 698.)

(In Weingartner, Felix. Post-Beethoven symphonists. n. d. opp. p. 80.)

Two portraits of Saint-Saëns. (In Music. July, 1896. v. 10, p. 302.)

## SEPARATE WORKS OF SAINT-SAËNS.

### L'ANCÊTRE.

L'Ancêtre: drame lyrique en 3 actes; poème de L'Angé de Lassus. Paris, A. Durand, c1906. 338 p. F.
Full score; to be found in the Library of Congress.

**Mason, H. L.**, ed. Outline of the plot of L'Ancêtre. (In his Opera stories. 1912. p. 101.)

## ASCANIO.

Ascanio: opéra en 5 actes et 6 tableaux d'après le drame "Benvenuto Cellini" de Paul Meurice; poème de Louis Gallet. Paris, A. Durand, [1890]. 446 p. F.
Full score; to be found in the Library of Congress.

Ascanio at the Grand Opéra. (In Saturday review. Mar. 29, 1890. v. 69, pp. 373–74.)
Review; outline of plot.

## LES BARBARES.

(Les) Barbares: tragédie lyrique en 3 actes et un prologue; poème de Victorien Sardou et P. B. Ghensi. Paris, A. Durand et fils [1901]. 414 p. F.
Full score to be found in the Library of Congress.

**Elson, Arthur.** (Les) Barbares. (In his Modern composers of Europe. 1905. pp. 119–20.)
Outline of plot.

**Streatfeild, R. A.** (Les) Barbares. (In his The opera. 1907. pp. 236–37.)

## DEJANIRE.

**Mason, H. L.,** ed. Brief synopsis of Dejanire. (In his Opera stories. 1912. p. 101.)

Dejanire. (In Music. Jan., 1899. v. 15, pp. 356–67.)
Review.

## FRÉDÉGONDE.

**DeForest, K.** Frédégonde at the Grand Opera House, Paris. (Harper's bazar. Feb. 1, 1896. v. 29, p. 83.)

## HÉLÈNE.

Libretto. Published by G. Schirmer, N. Y.
French and English texts.

**Elson, Arthur.** Hélène. (In his Modern composers of Europe. 1905. p. 120.)
Very brief review.

**Streatfeild, R. A.** Hélène. (In his The Opera. 1907. p. 237.)
Brief review.

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Outline of the plot.

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# CHAPTER 2

## BIBLIOGRAPHIES OF DEBUSSY, PUCCINI, RICHARD STRAUSS

By Edna M. Sanderson.

### DEBUSSY, (1862–)

Claude Debussy was born at St. Germain-en-Laye, August 22, 1862. From 1874 to 1884 he studied at the Paris Conservatory under Marmontel, Lavignac, Massenet and Guirand. As a student he gained many prizes for solfège, pianoforte playing, accompanying, counterpoint and fugue. In 1884 his cantata, L'Enfant Prodigue, won him the Grand Prix de Rome. This composition was considered one of the most remarkable of modern student exercises and in 1910 was performed in London as an opera.

Soon after his return from Rome, Debussy visited Russia where he became much interested in the Russian music and was influenced especially by Moussorgsky, the "musical nihilist." On his return to Paris he devoted himself to composition, but received little public recognition until 1894 when his Prélude Symphonique to Mallarme's Après-midi d'un Faune was introduced. His most notable work at the present time is the lyric drama, Pelléas et Mélisande, produced in Paris in 1910.

Debussy has composed many songs and a number of orchestral pieces. Among the best known of his works not already mentioned are: six ariettes to words of Verlaine; five Poèms de Baudelaire; four Proses lyriques; Chansons de Bilitis; Nuages and Fêtes; Images.

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## PUCCINI, (1858–)

Giacomo Puccini was born at Lucca, June 22, 1858, of a family distinguished for its musicians for a century and a half. After some musical study at home with Angeloni, Puccini entered the Milan Conservatory as a pensioner of Queen Margherita of Italy where he studied under Ponchielli. His Sinfonia-Capriccio for the orchestra, composed while he was still a student, was performed so successfully that Ponchielli suggested that he attempt Le Villi, a one-act opera. Le Villi was so favorably received at Milan in 1884 that it was revised and expanded into two acts for performance at the famous La Scala theatre. Five years later, in 1889, his second opera, Edgar, was produced at La Scala, but was a failure largely because of the inadequacy of the libretto.

In 1893 Puccini was elected professor of composition at the Milan Conservatory and early in the same year his third opera, Manon Lescaut, was successfully presented in Turin. But it was the production of La Bohème, in Turin in 1896, that established Puccini's fame as the leader of the younger Italian composers and made him popular throughout Europe. In 1900 the opera La Tosca followed, but did not add appreciably to his popularity. Madama Butterfly appeared in 1904 and is the ablest work Puccini has yet produced, although its initial performance in Milan was most unfavorably received.

In 1907, Puccini came to the United States to assist in the production of Manon Lescaut at the Metropolitan Opera House, New York City, and while there found the subject for his seventh opera in Belasco's drama, The Girl of the Golden West. This opera had its première in New York on Dec. 10, 1910.

"The admirable musicianship of Puccini's operas, his brilliant technique, and his fertile and varied orchestration enlist the sympathies of dilettanti, while his typically Italian flow of melody and his strongly developed dramatic feeling and power of emotional expression endear him to the less cultivated classes."

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**Praises** Americans as critics. il. (In Mus. Amer. v. 5. no. 25. May. 4, 1907. p. 15.)

Puccini's triumphal return to Italy. From "Ars et Labor." Cartoon.

**Puccini.** (In Theatre. v. 9. June, 1909. p. 198.)

Brief sketch, with portrait.

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**Puccini** in America. (In Ind. v. 62. Jan. 31, 1907. pp. 255–56.)
Portrait of Puccini.

**Puccini** interviewed. (In Mus. Amer. v. 5, no. 11. Jan. 26, 1907. p. 3.)

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**Streatfeild, R. A.** Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)
Puccini's operas, p. 283–92.

—— Puccini. (In Grove's Dictionary of music and musicians. 1910–11. v. 3. pp. 847–48, 864.)

—— Puccini. (In his Masters of Italian music. 1895. pp. 189–213.)
Includes accounts of the operas, Le Villi, Edgar, and Manon Lescaut.

**Veit, Alfred.** Puccini; rival of Mascagni and Leoncavallo. (In Music. v. 13. Jan., 1898. pp. 296–300.)

## Portraits.

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Dry, W. Giacomo Puccini. 1906. (several portraits).

Elson, Arthur. Modern composers of Europe. 1905. p. 170.

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Streatfeild, R. A. Masters of Italian music. 1895. opp. p. 189.

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## EDGAR.

**Puccini, Giacomo.** Edgar; dramma lirico in tre atti di F. Fontana. Nuova ed. 36 p. Milano. Ricordi. 1905.

Libretto.
Adapted from De Musset's La Coupe et les Levres.
Produced at La Scala Theatre, Milan, Apr. 21, 1889.

**Dry, Wakeling.** Edgar. (In his Giacomo Puccini. 1906. pp. 40–49.)

Detailed description and criticism of the opera.

**Elson, Arthur.** Edgar. (In his Critical history of opera. 1901. pp. 304–5.)

**Streatfeild, R. A.** Giacomo Puccini. (In his Masters of Italian music. 1895. pp. 189–213.)

Description of Edgar, pp. 202–04.

## LA FANCIULLA DEL WEST. (GIRL OF THE GOLDEN WEST.)

**Puccini, Giacomo.** La fanciulla del West. 3v. Milano. Ricordi. c1911.

Adapted from David Belasco's play, The girl of the golden West.
Libretto by Civinini & Zangarini.
Produced at the Metropolitan Opera House, New York City, Dec. 10, 1910.
The full score; to be found in the Library of Congress.

**America** as a centre of world opera. il. (In Cur. Lit. v. 50. Feb., 1911. pp. 196–200.)

Extended note on Girl of the golden West, pp. 196–98. Portrait of Puccini, p. 200.

**Eaton, W. P.** The theatre; where we stand in opera. (In Amer. Mag. v. 71. Mar., 1911. pp. 665–75.)

Brief description of Girl of the golden West, pp. 673–74. Chiefly of interest for its pictures of persons and scenes connected with the opera. Portrait of Puccini in group with Messrs. Belasco, Gatti-Casazza and Toscanini.

**Gilman, Lawrence.** Puccini's American opera. (In Harp. W. v. 54. Dec. 17, 1910. p. 19.)

An account of the first performance of Girl of the golden west at the Metropolitan Opera House, New York City. Portrait of Puccini.

**Girl** of the golden West. (In Columbian. v. 3. Feb., 1911. pp. 901, 904.)

**Girl** of the golden West. il. (In Graphic. v. 83. May 20, 1911. p. 772; June 3, 1911. pp. 836–37.)

**Girl** of the golden West. (In Mus. Cour. v. 63. Nov. 1, 1911. pp. 40–41.)

Production in English at Waterbury, Conn., Oct., 1911.

**Girl** of the golden West. (In N. Music. Rev. v. 10. Feb., 1911. pp. 131–33.)

**Girl** of the golden West; production at Metropolitan opera house, New York City. il. (In Theatre. v. 13. Jan., 1911. pp. 4, 6, viii.)

**Hughes, Rupert.** La Fanciulla del West (The girl of the golden West). (In his Music lovers' cyclopedia. 1912. pp. 827–30.)

Story of the opera.
Music lovers' cyclopedia originally published in 1903 in 2v. with title, Musical guide.

(**A**) **Latinized** girl of the golden West. il. (In Lit. Digest. v. 41. Dec. 24, 1910. pp. 1198–99.)

Portraits of Caruso as Dick Johnson, Mlle. Destinn as Minnie and Amato as Jack Rance.
Portrait of Puccini in group with Messrs. Gatti-Casazza, Belasco and Toscanini.

**Lee, E. M.** Girl of the golden West. 76 p. London. De La More Press. 1911. (Nights at the opera ser.)

**McSpadden, J. W.** Girl of the golden West. (In his Opera synopses. c1911. pp. 115–19.)

**Martens, F. H.** Two "first time on any stage" operatic performances in New York. (In Mo. Mus. Rec. v. 41. Mar., 1911. pp. 57–58.)

Brief reviews of Girl of the golden West and Humperdinck's Königskinder.

**Mason, H. L.** Girl of the golden West. (In his Opera stories. Ed. 5. 1912. p. 27.)

**Melitz, Leo.** The girl of the golden West. (In his Opera-goers' complete guide. 1911. pp. 410–17.)

**Music.** (In Acad. June 10, 1911. pp. 724–25.)

Criticism of the production of Girl of the golden West at Covent Garden, London.

**Operas** and concerts: Gluck and Puccini. (In Ind. v. 69. Dec. 15, 1910. pp. 1323–24.)

**Puccini's** new opera, La fanciulla del West. (In Nation. v. 91. Dec. 15, 1910. p. 589.)

An account of the first production at the Metropolitan Opera House, New York City.

**Rogers, J. M.** New opera régime. il. (In Bk. News. v. 29. Feb., 1911. pp. 377–78.)

Girl of the golden West, p. 378.
Portrait of Mlle. Destinn as Minnie and of Caruso as Dick Johnson.

**Trevor, Claude.** Puccini and his new opera, La fanciulla del West. (In Mo. Mus. Rec. v. 40. Nov., 1910. pp. 246, 247.)

**Upton, G. P.** Girl of the golden West. (In his Standard operas. 1913. pp. 238–41.)

**White, Matthew, Jr.** The stage; New York's notable week. (In Munsey. v. 44. Feb., 1911. pp. 697–711.)

The première of Girl of the golden West, pp. 706–07.

**Wilson, A. B.** Girl of the golden west; production at Metropolitan opera house, New York City. il. (In Nat'l Mag. v. 34. Jan., 1911. pp. 421–28.)

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**Dick Johnson.** *Enrico Caruso.* (In Bk. News. v. 29. Feb., 1911. p. 378; Hampton. v. 26. Mar., 1911. p. 364; Ind. v. 70. Jan. 19, 1911. p. 144; Lit. Digest. v. 41. Dec. 24, 1910. p. 1198; Theatre. v. 13. Feb., 1911. p. 55.)

**Minnie.** *Emmy Destinn.* (In Bk. News. v. 29. Feb., 1911. p. 378; Hampton. v. 26. Mar., 1911. p. 364; Lit. Digest. v. 41. Dec. 24, 1910. p. 1198).
*Carolina White.* (In Amer. Mag. v. 71. Mar., 1911. p. 669. Mason, H. L. Opera stories. Ed. 5. 1912. opp. p. 4; Upton, G. P. Standard operas. 1913. p. 238.)

**Jack Rance.** *Pasquale Amato.* (In Ind. v. 70. Jan. 19, 1911. p. 145; Lit. Digest. v. 41. Dec. 24, 1910. p. 1198; Mus. Cour. v. 62. Apr. 19, 1911. p. 25.)
*Maurice Renaud.* (In Amer. Mag. v. 71. Mar., 1911. p. 671.)

## LA BOHÈME. (THE BOHEMIANS.)

**Puccini, Giacomo.** La Bohème, di G. Giacosa & L. Illica. 78 p. Milano. Ricordi. 1896.
Libretto.
Taken from Henri Murger's Scènes de la vie de Bohême.
Produced at the Regio Theatre, Turin, Feb. 1, 1896; at the Academy of Music, Philadelphia, Dec., 1898.

—— The Bohemians, an opera by G. Giacosa & L. Illica; tr. by William Grist and Percy Pinkerton. 53 p. Milan. Ricordi. 1898.
Libretto.

**Annesley, Charles.** Bohème. (In his Standard opera glass. 1910. pp. 475–79.)

**Buel, J. W.,** ed. La Bohème. (In his The great operas. 1899. il. pp. 395–403.)

**Davidson, Gladys.** La Bohème. (In her Stories from the operas. 2d series. 1907. pp. 107–124.)

**Dry, Wakeling.** La Bohème. (In his Giacomo Puccini. 1906. pp. 68–82.)
Detailed description of the opera, with some critical comment.

**Elson, Arthur.** La Bohème. (In his Critical history of opera. 1901. pp. 307–09).

**Hammerstein** may give La Bohème. (In Mus. Amer. v. 5, no. 9. Jan. 12, 1907. p. 11.)
Settlement of litigation between Conried and Hammerstein.

**Hadden, J. C.** La Bohème. (In his Favourite operas from Mozart to Mascagni. 1910. pp. 283–86.)

**Hart, Henry W.** Guide to the opera, La Bohème. Boston. Ditson. 1901.

**Henderson, W. J.** Puccini's La Bohème. (In Mus. Wld. v. 1. Apr., 1901. p. 42.)

**Hughes, Rupert.** La Bohème. (In his Music lovers' cyclopedia. 1912. pp. 345–46.)
Story of the opera.
Music lovers' cyclopedia originally published in 1903 in 2 v., with title, Musical guide.

**Klein, Hermann.** La Bohème. (In his Thirty years of musical life in London. 1903. pp. 436–37.)

**Krehbiel, H. E.** La Bohème. il. (In his Chapters of opera. 1911. pp. 285–87.)
Portrait of Bonci as Rodolfo and of Sammarco as Marcel.

**La Bohème.** (In Famous composers and their works, ed. by L. C. Elson. New ser. v. 2. 1900. p. 160.)

**La Bohème.** (In Victor book of opera. c1913. pp. 37–42.)
Gives the plot by acts.
Portraits of Farrar, Gluck and Sembrich as Mimi; Trentini as Musetta; Campanari, Sammarco and Scotti as Marcel; Constantino and Martin as Rodolfo.
Illustrations from scenes.

**La Bohème** at the Manhattan Opera House. (In Mus. Amer. v. 5, no. 17. Mar. 9, 1907. p. 4.)

**La Bohème** in Berlin. (In Mus. Cour. v. 45, no. 4. July 23, 1902. p. 5.)

**La Bohème** in New York. (In Mus. Cour. v. 42, no. 1. Jan. 2, 1901. p. 24.)

**Law, F. S.** The Bohemians. (In his Operatic tales. c1907. pp. 324–38.)

**Lee, E. M.** La Bohème. London. De La More Press. (Nights at the opera ser.)

**McSpadden, J. W.** La Bohème. (In his Opera synopses. c1911. pp. 21–25.)

**Mason, H. L.** La Bohème. (In his Opera stories. Ed. 5. 1912. p. 5.)

**Melitz, Leo.** La Bohème. (In his Opera-goers' complete guide. 1911. pp. 173–75.)

**Puccini's** La Bohème. (In Music. v. 15. Dec., 1898. pp. 215–17.)

**Puccini's** opera a bone of contention. (In Mus. Amer. v. 4, no. 22. Oct. 13, 1906. p. 7.)

**Singleton, Esther.** La Bohême. (In her Guide to modern opera. 1911. pp. 178–94.)
Portrait of Mme. Sembrich as Mimi, opp. p. 182.

**Streatfeild, R. A.** Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)
Describes Puccini's La Bohème, pp. 285–88.

**Upton, G. P.** La Bohème. (In his Standard operas. 1913. pp. 230–31.)
Portrait of Albert Saleza as Rodolfo.

**Young, Filson.** The Bohemians. (In his Opera stories. 1912. pp. 147–69.)

### Character Portraits.

**Marcel.** *Giuseppe Campanari.* (In Victor book of opera. c1913. p. 38.)
*Louis Kreidler.* (In Mus. Cour. v. 68. Feb. 4, 1914. p. 38.)
*Mario Sammarco.* (In Krehbiel, H. E. Chapters of opera. 1911. opp. p. 286; Victor book of opera. c1913. p. 41.)

*Antonio Scotti.* (In Ill. Lond. N. v. 137. July 9, 1910. p. 67; Victor book of opera. c1913. p. 40.)

**Mimi.** *Zina Brozia.* (In Mus. Cour. v. 64. Jan. 31, 1912. p. 45.)

*Marcella Craft.* (In Mus. Cour. v. 65. Sept. 11, 1912. p. 7; v. 68. Mar. 25, 1914. p. 13.)

*Alice Esty.* (In Dry, Wakeling. Giacomo Puccini. 1906. opp. p. 68.)

*Geraldine Farrar.* (In Craftsman. v. 23. Jan., 1913. p. 394; Victor book of opera. c1913. pp. 39–40.)

*Alma Glück.* (In Mus. Cour. v. 63. Dec. 20, 1911. p. 49; Theatre. v. 15. Jan., 1912. p. 4; Victor book of opera. c1913. p. 39.)

*Marcella Sembrich.* (In Singleton, Esther. Guide to modern opera. 1911. opp. p. 182; Victor book of opera. c1913. p. 38.)

**Musetta.** *Emma Trentini.* (In Victor book of opera. c1913. p. 41.).

**Rodolfo.** *Florencio Constantino.* (In Victor book of opera. c1913. p. 42.)

*Alessandro Bonci.* (In Krehbiel, H. E. Chapters of opera. 1911. opp. p. 286; Mus. Cour. v. 68. Apr. 15, 1914. p. 1.)

*Leon Laffite.* (In Mus. Cour. v. 68. Jan. 14, 1914. p. 46.)

*Riccardo Martin.* (In Victor book of opera. c1913. p. 40.)

*Albert Saleza.* (In Upton, G. P. Standard operas. 1913. p. 230.)

## LA TOSCA. (TOSCA.)

**Puccini, Giacomo.** Tosca, melodramma, di Victorien Sardou, L. Illica & G. Giacosa. 59 p. Milano. Ricordi. 1899.

Libretto.
Based on Sardou's drama of the same name.
Produced at the Costanzi Theatre, Rome, Jan. 14, 1900, at the Metropolitan Opera House, New York City, Feb. 4; 1901.

**Annesley, Charles.** Tosca. (In his Standard opera glass. 1910. pp. 462–69.)

**Dry, Wakeling.** La Tosca. (In his Giacomo Puccini. 1906. pp. 83–100.)

Detailed description of the opera, with some critical comment.

**Elson, Arthur.** La Tosca. (In his Critical history of opera. 1901. pp. 309–13.)

**Gilman, Lawrence.** Production of La Tosca. (In Harp. W. v. 52. Nov. 21, 1908. p. 28.)

**(The) Grau opera.** (In Mus. Cour. v. 45, no. 25. Dec. 17, 1902. p. 33.)

Comments on La Tosca.

**Guerber, H. A.** La Tosca. (In her Stories of popular operas. 1904. pp. 271–99.)

**Hadden, J. C.** La Tosca. (In his Favourite operas from Mozart to Mascagni. 1910. pp. 236–38.)

**Hughes, Rupert.** La Tosca. (In his Music lovers' cyclopedia. 1912. pp. 825–27.)

Story of the opera.
Music lovers' cyclopedia originally published in 1903, in 2v., with title, Musical guide.

**Immense** audience greets Emma Eames. (In Mus. Amer. v. 5, no. 9. Jan. 12, 1907. p. 4.)

Emma Eames as Tosca.

**Klein, Hermann.** La Tosca. (In his Thirty years of musical life in London. 1903. pp. 455–56.)

**Krehbiel, H. E.** La Tosca. (In his Chapters of opera. 1911. pp. 300–04.)

Portraits of Milka Ternina as Tosca and of Antonio Scotti as Scarpia.

**La Tosca.** (In Mus. Cour. v. 40, no. 5. Jan. 31, 1900. p. 29.)

Comment on the première performance.

**La Tosca.** (In Victor book of opera. c1913. pp. 428–34.)

Gives the plot by acts.
Portraits of Eames and Farrar as Tosca; of Caruso and Martin as Mario; of Scotti as Scarpia.
Illustrations from scenes.

**La Tosca** at Covent Garden, London. (In Athen. July 21, 1900. p. 96.)

**La Tosca** in Dresden. (In Mus. Cour. v. 45, no. 23. Dec. 3, 1902. p. 5.)

**La Tosca** in London. (In Mo. Mus. Rec. v. 30. Aug., 1900. pp. 176–77.)

**La Tosca** in Naples. (In Mus. Cour. v. 42, no. 4. Jan. 23, 1901. p. 21.)

**La Tosca** in Paris. (In Mus. Cour. v. 47, no. 18. Oct. 28, 1903. pp. 8, 9–10; v. 48, no. 3. Jan. 20, 1904. p. 6.)

**La Tosca** in Rome. (In Mus. Cour. v. 40, no. 7. Feb. 14, 1900. pp. 35–36.)

**Law, F. S.** La Tosca. (In his Operatic tales. c1907. pp. 348–59.)

**McSpadden, J. W.** La Tosca. (In his Opera synopses. c1911. pp. 309–13.)

**Mason, H. L.** La Tosca. (In his Opera stories. Ed. 5. 1912. pp. 82–83.)

**Melitz, Leo.** La Tosca. (In his Opera-goers' complete guide. 1911. pp. 193–95.)

**Music** in London. (In Mus. Cour. v. 41, no. 6. Aug. 8, 1900. p. 17.)

Notes on La Tosca.

**Runciman, J. F.** Puccini and Kubelik. (In Sat. Rev. v. 90. July 21, 1900. pp. 81–82.)

Severe criticism of La Tosca.

—— Puccini's La Tosca. (In Sat. Rev. v. 90. July 14, 1900. pp. 46–47.)
Very adverse criticism.

**Savage** opera reaps success. (In Mus. Cour. v. 48, no. 2. Jan. 13, 1904. p. 17.)

**Singleton, Esther.** Tosca. (In her Guide to modern opera. 1911. pp. 215–32.)
Portrait of Renaud as Scarpia, opp. p. 220.

**Streatfeild, R. A.** Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)
Describes Puccini's La Tosca, pp. 288–89.

**Tosca** at Metropolitan Opera House. (In Mus. Cour. v. 42, no. 6. Feb. 6, 1901. pp. 24–25.)

**Tosca** in Boston. (In Mus. Cour. v. 42, no. 15. Apr. 10, 1901. p. 18.)

**Tosca** in Brooklyn. (In Mus. Cour. v. 47, no. 15. Oct. 7, 1903. p. 8.)

**Upton, G. P.** La Tosca. (In his Standard operas. 1913. pp. 232–34.)

### Character Portraits.

**Mario.** *Enrico Caruso.* (In Theatre. v. 7. Dec., 1907. p. 343; v. 18. Nov., 1913. p. 149; Victor book of opera. c1913. p. 429.)
*Florencio Constantino.* (In Nat'l Mag. v. 32. Apr., 1910. p. 71; v. 33. Dec., 1910. p. 251; N. Eng. Mag. v. 48. Aug., 1910. pp. 764.)
*Riccardo Martin.* (In Cent. v. 80. May, 1910. p. 73; Victor book of opera. c1913. p. 430.)

**Scarpia.** *Vanni Marcoux.* (In Internat. Stud. v. 44. July, 1911. p. 80; Mus. Cour. v. 64. Feb. 28, 1912. p. 10; v. 65. Dec. 11, 1912. p. 29; Theatre. v. 17. Apr., 1913. p. 104.)
*Maurice Renaud.* (In Singleton, Esther. Guide to modern opera. 1911. opp. p. 220; Theatre. v. 11. Jan., 1910. p. 11.)
*Mario Sammarco.* (In Mus. Cour. v. 66. Jan. 29, 1913. p. 41.)
*Antonio Scotti.* (In Etude. v. 29. Jan., 1910. p. 13; Everybody's. v. 22. Mar., 1910. p. 413; Internat. stud. v. 44. July, 1911. p. 80; Krehbiel, H. E. Chapters of opera. 1911. opp. p. 302; Mason, H. L. Opera stories. Ed. 5. 1912. opp. p. 92; Theatre. v. 8. Mar., 1908. p. 82; v. 17. Jan., 1913. p. 8; Upton, G. P. Standard operas. 1913. p. 232; Victor book of opera. c1913. p. 431.)

**Tosca.** *Emma Eames.* (In Harp. W. v. 51. Mar. 9, 1907. p. 352; Mus. Cour. v. 64. Jan. 3, 1912. p. 41; Victor book of opera. c1913. p. 430.)
*Geraldine Farrar.* Everybody's v. 22. Mar., 1910. p. 412; Theatre. v. 11. Jan., 1910. pp. 11–12; Victor book of opera. c1913. p. 428.)

*Olive Fremstad.* (In Theatre. v. 15. Apr., 1912. p. 111; v. 18. Nov., 1913. p. 149.)
*Jeanne Korolewicz.* (In Mus. Cour. v. 64. Jan. 24, 1912. p. 41.)
*Milka Ternina.* (In Krehbiel, H. E. Chapters of opera. 1911. opp. p. 300.)

### LE VILLI. (THE WITCH DANCERS.)

**Puccini, Giacomo.** Le Villi; opera-ballo, di F. Fontana. 16 p. Milano. Ricordi. 1884.

Libretto.
Produced at the Dal Verme Theatre, Milan, May 31, 1884; at the Metropolitan Opera House, New York City, 1909.
Said to have been translated into English by Percy Pinkerton in 1897.

**Dry, Wakeling.** Le Villi. (In his Giacomo Puccini. 1906. pp. 30–39.)

Detailed description of the opera, with some critical comment.

**Elson, Arthur.** Le Villi. (In his Critical history of opera. 1901. p. 304.)

**Melitz, Leo.** Le Villi. (In his Opera-goers' complete guide. 1911. pp. 214–16.)

**Production** at Metropolitan Opera House. (In Theatre. v. 9. Feb., 1909. p. 42.)

**Singleton, Esther.** Le Villi. (In her Guide to modern opera. 1911. pp. 93–97.)

**Streatfeild, R. A.** Giacomo Puccini. (In his Masters of Italian music. 1895. pp. 189–213.)

Description of Le villi, pp. 197–202.

—— Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)

Description of Le Villi, pp. 283–85.

**Upton, G. P.** Le Villi. (In his Standard operas. 1913. pp. 237–38.)

### MADAMA BUTTERFLY. (MADAME BUTTERFLY.)

**Puccini, Giacomo.** Madama Butterfly. 3v. Milano. Ricordi. c1907.

After David Belasco's dramatic version of J. L. Long's story, Madam Butterfly.
Libretto by Illica & Giacosa.
Produced at La Scala Theatre, Milan, Feb. 17, 1904; at the Metropolitan Opera House, New York City, Feb. 11, 1907.
Full score; to be found in the Library of Congress.

—— Madam Butterfly, a Japanese tragedy, by L. Illica & G. Giacosa; tr. by E. H. Elkin. 55 p. Milan. Ricordi. 1905.

Libretto.

**Annesley, Charles.** Madame Butterfly. (In his Standard opera glass. 1910. pp. 513–18.)

**Brilliant** audience delighted by Madam Butterfly première. il. (In Mus. Amer. v. 4, no. 23. Oct. 20, 1906 p. 5.)

**Chicago** applauds Madam Butterfly. (In Mus. Amer. v. 5, no. 11. Jan. 26, 1907. p. 7.)

**Davidson, Gladys.** Madam Butterfly. (In her Stories from the operas. 2d series. 1907. pp. 91–105.)

**Gilman, Lawrence.** A new opera and a new conductor. (In Harp. W. v. 50. Nov. 24, 1906. p. 1686.)

An account of the first performance of Madam Butterfly in New York City.

—— Madam Butterfly again. il. (In Harp. W. v. 51. Oct. 26, 1907. p. 1572.)

**Hadden, J. C.,** ed. Madame Butterfly. 64 p. il. London. Jack. 1910. (Great operas ser.)

—— Butterfly. il. (In his Favourite operas from Mozart to Mascagni. 1910. pp. 197–232.)

**Hughes, Rupert.** Madama Butterfly. (In his Music lovers' cyclopedia. 1912. pp. 823–25.)

Story of the opera.
Music lovers' cyclopedia originally published in 1903 in 2v. with title, Musical guide.

**Indianapolis** hears Madam Butterfly. (In Mus. Amer. v. 5, no. 10. Jan. 19, 1907. p. 5.)

(**An**) **Italian** opera with a Japanese American theme. (In Cur. Lit. v. 39. 1905. p. 316.)

Portrait of Puccini.

**K., P. M.** Madam Butterfly captivates New York audiences. il. (In Mus. Amer. v. 5, no. 1. Nov. 17, 1906. p. 5.)

**Krehbiel, H. E.** Madama Butterfly. (In his Chapters of opera. 1911. pp. 340–42.)

Portrait of Geraldine Farrar as Madam Butterfly.

**Law, F. S.** Madam Butterfly. (In his Operatic tales. c1907. pp. 360–70.)

**Lee, E. M.** Madame Butterfly. London. De La More Press. (Nights at the opera ser.)

**McSpadden, J. W.** Madam Butterfly. (In his Opera synopses. c1911. pp. 163–67.)

**Madam** Butterfly. (In Mus. Amer. v. 5, no. 3. Dec. 8, 1906. p. 4.)

**Madam** Butterfly. (In Mus. Cour. v. 41, no. 13. Sept. 26, 1900. p. 19.)

**Madam** Butterfly in Brooklyn. il. (In Mus. Amer. v. 5, no. 24. Apr. 27, 1907. p. 5.)

**Madam** Butterfly in Buffalo. (In Mus. Amer. v. 5, no. 23. Apr. 20, 1907. p. 8.)

**Madam** Butterfly in English. (In Mus. Amer. v. 4, no. 25. Nov. 3, 1906. p. 14.)

**Madama** Butterfly. il. (In Victor book of opera. c1913. pp. 219–25.)

Gives the plot by acts.
Portrait of Geraldine Farrar as Madam Butterfly and of Riccardo Martin as Pinkerton. Illustrations from scenes.

**Madam** Butterfly in Italian at the Metropolitan Opera House, New York City. (In Mus. Amer. v. 5, no. 14. Feb. 16, 1907. p. 4.)

**Madame** Butterfly. il. (In Blue Bk. v. 13. Sept., 1911. p. 915.)

**Madame** Butterfly. il. (In Etude. v. 29. Oct., 1911. p. 669.)

**Madame** Butterfly. (In Mus. Cour. v. 48. Mar. 9, 1904. p. 7.)

**Madame** Butterfly. il. (In Theatre. v. 6. Nov., 1906. pp. 302–03; Dec., 1906. pp. 313–14.)

**Madame** Butterfly again in English. il. (In Mus. Amer. v. 6, no. 23. Oct. 19, 1907. p. 21.)

**Madame** Butterfly; production at Century opera house, New York City, Oct., 1913. (In N. Y. Dram. v. 70. Oct. 29, 1913. p. 6.)

Very brief comment.

**Mason, H. L.** Madame Butterfly. (In his Opera stories. Ed. 5. 1912. p. 41.)

**Melitz, Leo.** Madam Butterfly. (In his Opera-goers' complete guide. 1911. pp. 238–40.)

**Milwaukee** hears Madam Butterfly. (In Mus. Amer. v. 5, no. 14. Feb. 16, 1907. p. 7.)

**Minneapolis** hears Madam Butterfly. (In Mus. Amer. v. 5, no. 15. Feb. 23, 1907. p. 16.)

**Music:** Madama Butterfly at Covent Garden. (In Athen. July 15, 1905. pp. 90–91.)

**Paris** likes "Butterfly." (In Mus. Amer. v. 5, no. 8. Jan. 5, 1907. p. 7.)

Very brief comment.

**Puccini's** best work. (In Mus. Amer. v. 4, no. 8. July 7, 1906. p. 10.)

**Singleton, Esther.** Madama Butterfly. (In her Guide to modern opera. 1911. pp. 274–92.)

Portrait of Geraldine Farrar as Madam Butterfly, opp. p. 286.

**Streatfeild, R. A.** Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)

Describes Puccini's Madam Butterfly, pp. 289–92.

**Upton, G. P.** Madame Butterfly. (In his Standard operas. 1913. pp. 234–35.)

**Wagnalls, Mabel.** Madame Butterfly. (In her Stars of the opera. 1907. pp. 379–402.)

Portrait of Geraldine Farrar as Madam Butterfly, opp. p. 384.

**Young, Filson.** Madame Butterfly. (In his Opera stories. 1912. pp. 125–45.)

### Character Portraits.

**Madam Butterfly.** *Emmy Destinn.* (In Ill. Lond. N. v. 136. June 4, 1910. p. 878.)

*Geraldine Farrar.* (In Blue Bk. v. 13. Sept., 1911. p. 915; Krehbiel, H. E. Chapters of opera. 1911. opp. p. 342; Singleton, Esther. Guide to modern opera. 1911. opp. p. 286; Theatre. v. 18. Nov., 1913. p. 149; Victor book of opera. c1913. p. 221; Wagnalls, Mabel. Stars of the opera. 1907. opp. p. 384.)
*Alice Nielsen.* (In Nat'l Mag. v. 32. Apr., 1910. p. 65.)
*Luisa Villani.* (In Mus. Cour. v. 68. Mar. 12, 1914. p. 34.)

**Pinkerton.** *Riccardo Martin.* (In Cent. v. 80. May, 1910. p. 74; Victor book of opera. c1913. p. 220.)

## MANON LESCAUT.

**Puccini, Giacomo.** Manon Lescaut. 3v. Milano. Ricordi. c1893.

Adapted from the Abbé Prévost's story of the same name. Libretto by Puccini and others.
Produced at the Regio Theatre, Turin, Feb. 1, 1893; at the Metropolitan Opera House, New York City, Jan. 18, 1907.
The full score; to be found in the Library of Congress.

**Conried** produces Manon Lescaut. (In Mus. Cour. v. 5, no. 11. Jan. 26, 1907. p. 13.)

**Dry, Wakeling.** Manon. (In his Giacomo Puccini. 1906. pp. 50–67.)

Detailed description of the opera with some comparison with Massenet's Manon.

**Elson, Arthur.** Manon Lescaut. (In his Critical history of opera. 1901. pp. 305–07.)

**Krehbiel, H. E.** Manon Lescaut. (In his Chapters of opera. 1911. pp. 337–40.)

**Manon Lescaut.** (In Victor book of opera. c1913. pp. 241–44.)

Gives the plot by acts. Portrait of Geraldine Farrar as Manon and of Antonio Scotti as Lescaut. Illustrations from scenes.

**Mason, H. L.** Manon Lescaut. (In his Opera stories. Ed. 5. 1912. p. 43.)

**Melitz, Leo.** Manon Lescaut. (In his Opera-goers' complete guide. 1911. pp. 246–48.)

**Music:** Manon Lescaut at Covent Garden. (In Athen. May 19, 1894. pp. 654–55.)

**(The) opera.** (In Sat. Rev. v. 77. May 19, 1894. p. 525.)

Comments on Manon Lescaut.

**Puccini's** La Bohème and Manon Lescaut. (In Music. v. 15. Dec., 1898. pp. 215–17.)

**Puccini's** operas. (In Nation. v. 84. Jan. 24, 1907. p. 89.)

Brief notes on the first American production of Manon Lescaut.

**Shedlock, J. S.** Music; opera at Covent Garden. (In Acad. v. 45. May 19, 1894. p. 423.)

Criticism of the first performance of Manon Lescaut at Covent Garden, London.

**Singleton, Esther.** Manon Lescaut. (In her Guide to modern opera. 1911. pp. 148–61.)

**Streatfeild, R. A.** Giacomo Puccini. (In his Masters of Italian music. 1895. pp. 189–213.)

Description of Manon Lescaut, pp. 204–13.

—— Modern Italy. (In his The opera. Ed. 3. 1907. pp. 262–301.)

Describes Puccini's Manon Lescaut, pp. 285–86.

**Upton, G. P.** Manon Lescaut. (In his Standard operas. 1913. pp. 235–37.)

### Character Portraits.

**Des Grieux.** *Enrico Caruso.* (In Theatre. v. 17. Feb., 1913. p. 55; v. 18. Dec., 1913. p. 182.)

**Lescaut.** *Antonio Scotti.* (In Theatre. v. 18. July, 1913. p. 10; Victor book of opera. c1913 p. 242.)

**Manon.** *Lucrezia Bori.* (In Craftsman. v. 23. Jan., 1913. p. 396.)

*Geraldine Farrar.* (In Victor book of opera. c1913. p. 242.)

*Mary Garden.* (In Strand (N. Y.) v. 44. Aug., 1912. pp. 57–64.)

## RICHARD STRAUSS, (1864–)

The son of Franz Strauss, the noted hornest, was born in Munich, June 11, 1864. He was considered a prodigy, for he began to play the piano at four years of age and to compose at six. At ten he began to study seriously and spent the following decade at the gymnasium and university. Some of his choral works were performed at school concerts, and in 1881 his string quartet in A was played by the Walter Quartet and a symphony in D minor in four movements was performed by Hermann Levi. Theodore Thomas produced his symphony in F minor, opus 12, in New York City in 1884.

From 1885 to 1899 Strauss filled various posts as conductor of orchestras in Meiningen, Munich, Weimar, and Berlin, composed several works, and traveled in Europe and the East. In 1894, the year of his marriage to Pauline de Ahna, the singer, his first opera, *Guntram*, was presented at Weimar. In 1897 he made his first professional visit to London, establishing there a reputation that led to a Strauss Festival at St. James's Hall in 1903. In 1904 he became director of the Berlin Royal Opera, and since 1908 has been the general director of music in Prussia.

Strauss' principal distinctive works are: *Macbeth*, tone poem, 1887; *Don Juan*, tone poem, 1888; *Tod und Verklärung*, tone poem, 1889; *Guntram*, opera, 1894; *Till Eulenspiegel's lustige Streiche*, tone poem, 1894; also *Sprach Zarathustra*, tone poem, 1895; *Don Quixote*, fantastic variations for the orchestra, 1897; *Ein Heldenleben*, tone poem, 1898; *Feuersnot*, opera, 1901; *Sinfonia Domestica*, 1902; *Salome*, opera, 1905; *Elektra*, opera, 1908; *Der Rosenkavalier*, opera, 1910; *Ariadne auf Naxos*, opera, 1912; *Josephs Legende*, ballet, 1914.

Of his songs, some of the most beautiful are: *Ständchen*, op. 17; *Heimliche Aufforderung*, op. 27; *Morgen*, op. 27; *Traum durch die Dämmerung*, op. 29; *Ich trage meine Minne*, op. 32; *Lied des Steinklopfers*, op. 49.

"Whether Strauss' name will survive by means of his many exquisite Lieder, by means of his satire and grim humor, by means of his realism or his original classicism, remains to be seen. That his position is assured among the immortals is clear if only on account of his absolute independence of thought and of expression, prodigious breadth of artistic view and capacity to say his say in the musical language of his own day. His heartiest detractors admit that he has enlarged the means of musical expression even if they cavil at his somewhat realistic utterance on occasion."

**Bloomfield, Daniel.** Bibliography of Straussiana. (In Musician. v. 15. Feb., 1910. p. 87.)

**Baker, Theodore.** Strauss, Richard. (In his Biographical dictionary of musicians. 1900. p. 567.)

Very brief notice with portrait.

**Balance, J.** "Effects" Strauss secures. (In Mask. v. 2. Apr., 1910. p. 177.)

**Baltzell, W. J.** Richard Strauss. (In his Complete history of music. c1905. pp. 463–68.)

Portrait of Strauss.

**Bird, Arthur.** Richard Strauss. (In Mus. Cour. v. 41, no. 25. Dec. 19, 1900. p. 32.)

**(The) composer** of Salome and Elektra. (In Lit. Digest. v. 40. Apr. 9, 1910. pp. 731–32.)

**Cumberland, Gerald.** Relationship between music and life. (In Contemp. Rev. v. 102. Nov., 1912. pp. 693–702.)

Treats of Strauss' programme music, pp. 699–702. The operas are not mentioned.

Same article in Liv. Age. v. 275. Dec. 14, 1912. pp. 675–82.

**De Bekker, L. J.** Strauss. (In his Stokes' encyclopedia of music and musicians. c1908. pp. 647–48.)

**De Koven, Reginald.** The modern revolt in music. (In No. Amer. Rev. v. 186. Nov., 1907. pp. 360–69.)

Discussion of the real significance of the theories of Strauss as set forth in his works, and their bearing and effect on the theory and practice of modern music if carried out and developed to their logical conclusion.

A summary of this article, entitled Richard Strauss' extension of the boundaries of musical expression, is to be found in Cur. Lit. v. 44. May, 1908. pp. 542–43.

**Dickinson, Edward.** Richard Strauss. (In his Study of the history of music. 1911. pp. 339–44.)

**Dr. Mück** discusses Richard Strauss and Salome. (In Mus. Amer. v. 6, no. 13. Feb. 9, 1907. p. 16.)

**Elson, Arthur.** Richard Strauss. (In his Modern composers of Europe. 1905. pp. 1–26.)

Portrait of Strauss.

**Farnsworth, E. C.** Richard Strauss and the art of sound. (In his Three great epoch-makers in music. 1912. pp. 81–107.)

Does not discuss the operas.

**G., C. L.** Richard Strauss. (In Spectator. Jan. 24, 1903. pp. 129–30.)

**Gideon, H. L.** Music dramas of Richard Strauss. (In Forum. v. 43. Apr., 1910. pp. 381–87.)

**Gilman, Lawrence.** Achievement of Richard Strauss. (In his Phases of modern music. 1904. pp. 3–25.)

A revision and expansion of an article originally published in the Critic, v. 44. Apr., 1904. pp. 352–54, with title, Richard Strauss; an appreciation.

—— Strauss. (In his Music of to-morrow. 1907. pp. 1–10, 62–63, 69–72, 81–98.)

—— Study of Richard Strauss. (In No. Amer. Rev. v. 188. Dec., 1908. pp. 934–37.)

**Graves, C. L.** Richard Strauss. (In his Diversions of a music-lover. 1904. pp. 15–25.)

**Hadow, W. H.** Music and drama. (In Quar. Rev. v. 216. Jan., 1912. pp. 103–28.)

Considers Strauss and his operas, Electra and Salome, pp. 123–27.

Hadow's estimate of Strauss is criticised by "C. L. G." in an article entitled Strauss as a national type. Spectator, Mar. 2, 1912. pp. 349–50.

**Hamilton, C. G.** Richard Strauss. (In his Outlines of music history. 1908. pp. 242–46.)

**Hanslick** *contra* Strauss. (In Mus. Cour. v. 44, no. 20. May 14, 1902. pp. 22–23.)

**Harris, G. W.** Richard Strauss and his music. (In Ind. v. 56. Mar. 3, 1904. pp. 490–94.)

Portrait of Strauss, p. 491.

**Has** Strauss been outdone? (In Mus. Amer. v. 3, no. 6. Dec. 23, 1905. p. 9.)

**Haward, Lawrence.** A year's opera. (In Edin. Rev. v. 219. Jan., 1914. pp. 107–22.)

Strauss, pp. 118–22.

**Henderson, Archibald.** Richard Strauss. (In Forum, v. 46. Oct., 1911. pp. 452–60.)

**Henderson, W. J.** Richard Strauss. (In his Modern musical drift. 1904. pp. 98–167.)

—— The future of orchestral music. (In Atlan. Mo. v. 91. Jan., 1903. pp. 70–77.)

Sketches the development of the orchestra and discusses Strauss' influence on the present and future of orchestral music.

Ernest Newman comments on this article in Cur. Lit. v. 34. Feb., 1903. pp. 136–37.

**Hughes, Rupert.** Strauss. (In his Music lovers' cyclopedia. 1912. p. 753–54, 928.)

Includes a sketch of Strauss by James Huneker.

Music lovers' cyclopedia originally published in 1903 in 2v. with title, Musical guide.

**Huneker, J. G.** Richard Strauss. (In his Overtones. 1904. pp. 1–63.)

Portrait of Strauss.

—— Richard Strauss. (In Scrib. v. 35. Mar., 1904. pp. 352–57.)

Does not discuss the operas. Portrait of Strauss, p. 352.

—— Richard Strauss and Nietzsche. (In his Mezzotints in modern music. Ed. 4. 1909. pp. 141–59.)

Does not consider the operas.

**Instruments** used by Richard Strauss. il. (In Sci. Amer. v. 104. May 18, 1911. p. 476.)

**Keeton, A. E.** Richard Strauss as man and musician. (In Contemp. Rev. v. 83. June, 1903. pp. 845–54.)

**Klein, Hermann.** Is he the evil genius of modern music? (In Theatre. v. 6. Mar., 1906. pp. 79–80.)

Portrait of Strauss.

**Klein, Hermann.** Richard Strauss. (In his Thirty years of musical life in London. 1903. p. 408.)

**Kobbé, Gustav.** Richard Strauss and his music. (In his How to appreciate music. 1906. pp. 207–23.)

Originally published in the No. Amer. Rev. v. 174. June, 1902. pp. 785–95.

**Lavignac, Albert.** Strauss. (In his Music and musicians. Ed. 4. 1907. pp. 497–99.)

**Lissner, Edward.** History of some grand operas. (In Americana. v. 7. Sept., 1912. pp. 835–45.)

Strauss and brief reference to the source of the operas, Guntram, Salome and Feuersnot, pp. 838–39.

**Maitland, J. A. Fuller-.** Richard Strauss. (In his Masters of German music. 1894. pp. 268–76.)

—— Strauss, Richard. (In Grove's Dictionary of music and musicians. 1910–11. v. 4. pp. 717–20, 810.)

**(The) man** Richard Strauss. (In Acad. v. 68. Feb. 11, 1905. p. 131.)

**Marnold, M.** Richard Strauss. (In Music. v. 21. Apr., 1902. pp. 371–82; v. 22, Sept., 1902. pp. 28–39; v. 22. Oct., 1902. pp. 101–10.)

Translated from the French.

**Mendelssohn** and Strauss. (In Nation. v. 88. Feb. 4, 1909. pp. 122–23.)

**Modern** music dilemma. (In Mus. Cour. v. 46, no. 17. Apr. 29, 1903. pp. 20–21.)

**Modern** song writer. (In Outlook. v. 71. Aug. 2, 1902. pp. 876–77.)

**Newman, Ernest.** Richard Strauss. 144 p. il. N. Y. Lane. 1908.

An introduction by Alfred Kalisch gives particulars of Strauss, the man.
Describes the operas, Guntram, Feuersnot and Salome, pp. 104–37.
Portraits of Strauss at various ages.
Reviewed in Nation. v. 87. Oct. 29, 1908. p. 420.

—— Richard Strauss and the music of the future. (In Fortn. Rev. v. 79. Jan., 1903. pp. 30–45.)

Reviewed in Mus. Cour. v. 46, no. 4. Jan. 28, 1903. p. 5.

—— Richard Strauss and the music of the future. (In his Musical studies. 1910. pp. 249–304.)

**Paine, J. K.** Richard Strauss. (In Famous composers and their works. 1891. v. 2. p. 601.)

**Ralph, Robert.** Strauss and his contemporaries. (In Westm. Rev. v. 177. Mar., 1912. pp. 292–303.)

Discusses Strauss' characteristics as a composer and describes most of his important works except the operas.

**Richard** Strauss. (In Bk. News. v. 22. Apr., 1904. p. 863.)

**Richard** Strauss. (In Mus. Cour. v. 40, no. 17 Apr. 25, 1900. pp. 19–20; v. 42, no. 3. Jan. 16, 1901. p. 25; v. 42, no. 24. June 12, 1901. pp. 19–20; v. 47, no. 18. Oct. 28, 1903. p. 25; v. 48, no. 6. Feb. 10, 1904. p. 23.)

**Richard** Strauss; an estimate. (In Harp. W. v. 48. Mar. 5, 1904. p. 373.)

**Richard** Strauss and his music. (In Cur. Lit. v. 36. Apr., 1904. pp. 402–04, 437–39.)

Portrait of Strauss, p. 403.

**Richard** Strauss and the music of the future. (In R. of Rs. v. 35. Mar., 1907. pp. 354–55.)

Portrait of Strauss.

**Richard** Strauss festival in N. Y. (In Mus. Cour. v. 47, no. 17. Oct. 21, 1903. p. 46.)

**Richard** Strauss' compositions. (In Mus. Cour. v. 45, no. 5. July 30, 1902. pp. 5–6.)

**Rolland, Romain.** Richard Strauss. (In his Musicians of to-day. 1914. pp. 139–67.)

Additional remarks on Strauss with a criticism of his Sinfonia Domestica are to be found in the same work on pp. 225–30.

**Runciman, J. F.** Concerning Richard Strauss. (In Mus. Cour. v. 44, no. 26. June 25, 1902. p. 17.)

—— Richard Strauss. (In Sat. Rev. v. 84. 1897. pp. 661–62.)

Unfavorable comment on Strauss' genius. Does not consider his operas.

—— Strauss, Huneker and others. (In Sat. Rev. v. 94. July 19, 1902. pp. 75–76.)

**Stephens, Ward.** Dr. Richard Strauss. il. (In Musician. v. 17. Jan., 1912. pp. 12–13.)

Description of author's visit to Strauss at his home in Garmisch.

Portraits of Strauss and his family.

**Strauss, Richard.** Forty songs, ed. by James Huneker. 152 p. Boston. O. Ditson. 1910.

Contains an essay on Strauss by James Huneker and a portrait of the composer.

**Strauss.** (In Etude. v. 21. Dec., 1903. p. 467; v. 22. Apr., 1904. p. 147; v. 24. Nov., 1906. pp. 693–94.)

**Strauss.** (In Music. v. 20. Nov., 1901. pp. 396–402; v. 20. Dec., 1901. pp. 56–57.)

**Strauss.** (In Mus. Cour. v. 44, no. 8. Feb. 19, 1902. p. 20; v. 44, no. 15. Apr. 9, 1902. pp. 20, 24–25; v. 45, no. 1. July 2, 1902. pp. 1, 5, 16, 17–19; v. 45, no. 2. July 9, 1902. pp. 19–20; v. 46, no. 1. Jan. 7, 1903. pp. 22, 29; v. 46, no. 16. Apr. 22, 1903. p. 8; v. 47, no. 3. July 15, 1903. p. 18.)

**Strauss.** (In Mus. Cour. v. 64. Jan. 3, 1912. p. 16; Jan. 17, 1912. p. 26.)

Caricatures of Strauss.

**Strauss.** (In Mus. Rec. & Rev. Apr., 1902. pp. 81–84.)

**Strauss.** (In Mus. Times (Lond.) v. 44. Jan., 1903. pp. 9–15.)

**Strauss.** (In Mus. Stand. Dec. 29, 1900; June 21, 1902. pp. 390–91, 393–94; Sept. 2, 1903; Sept. 12, 1903. pp. 165–68.)

**Strauss.** (In Musician. v. 10, no. 5. May, 1905. p. 190.)

**Strauss.** (In New Music Rev. v. 5. June, 1906. pp. 949–52.)

**Strauss.** (In Theatre. v. 6; Mar., 1906. pp. 79–80; v. 11. Apr., 1910. p. 103.)
Portrait of Strauss in v. 11, p. 103.

**Strauss.** (In W. W. (Lond.) v. 15. Apr., 1910. pp. 467, 472.)
Brief notices, with portrait.

**Strauss** *contra* Wagner. (In Mus. Cour. v. 44, no. 11. Mar. 12, 1902. pp. 22–24.)

**Strauss** excoriated by Hermann Klein. (In Mus. Amer. v. 3, no. 17. Mar. 10, 1906. p. 12.)

**Strauss** in London. (In Mus. Cour. v. 44, no. 9. Feb. 26, 1902. p. 33; v. 44, no. 22. May 28, 1902. p. 25; v. 44, no. 26. June 25, 1902. p. 14; v. 45, no. 6. Aug. 6, 1902. p. 5.)

**Strauss** is interviewed. (In Mus. Cour. v. 45, no. 4. July 23, 1902. p. 17.)

**Strauss** the successor of Wagner. (In Mus. Cour. v. 46, no. 6. Feb. 11, 1903. p. 20.)

**Streatfeild, R. A.** Modern German and Slavonic opera. (In his The opera. Ed. 3. 1907. pp. 302–22.)
Strauss' operas, pp. 314–16.

—— Richard Strauss. (In his Modern music and musicians. 1906. pp. 326–45.)

**Symons, Arthur.** Music of Richard Strauss. (In Monthly Rev. v. 9. Dec., 1902. pp. 80–91.)
Same article in Liv. Age. v. 236. Jan., 1903. pp. 113–19.

—— Strauss. (In his Studies in seven arts. 1906. pp. 301–28.)

**Thus** spake Richard Strauss. (In Mus. Cour. v. 40, no. 13. Mar. 28, 1900. pp. 25–26.)

**Weingartner, Felix.** Richard Strauss. (In his Post-Beethoven symphonists. 1906. pp. 141–49.)
Also published with title, Symphony since Beethoven.
Does not consider the operas.
Portrait of Strauss, opp. p. 144.

**Ziegler, Edward.** Richard Strauss: revolutionist. (In Bkman. v. 23. Aug., 1906. pp. 634–37.)

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Aronson, Rudolph. Theatrical and musical memoirs. 1913. opp. p. 180.

Baker, Theodore. Biographical dictionary of musicians. 1900. p. 567.

Baltzell, W. J. Complete history of music. c1905. p. 462.

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*Critic.* v. 44. Apr., 1904. p. 304.
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Elson, Arthur. Modern composers of Europe. 1905. pp. 1–26.
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*Literary digest.* v. 38. Feb. 6, 1909. p. 215; v. 42. Feb. 25, 1911. p. 358; v. 48. Apr. 18, 1914. p. 903.
*Munsey.* v. 30. 1903. p. 207.
*Musical courier.* v. 45. July 2, 1902. p. 1; v. 46. Jan. 17, 1903. p. 1; v. 47. Oct. 21, 1903. p. 1; v. 69. July 1, 1914. p. 39.
*Musician.* v. 17. Jan., 1912. pp. 12–13.
Newman, Ernest. Richard Strauss. 1908. (several portraits.)
*Outlook.* v. 71. 1902. p. 876.
*Review of reviews.* v. 35. Mar., 1907. p. 355.
*Scribner's.* v. 35. Mar., 1904. p. 352.
Strauss, Richard. Forty songs, ed. by James Huneker. 1910. p. 1.
*Theatre.* v. 6. Mar., 1906. pp. 79–80; v. 9. Apr., 1909. p. 128; v. 11. Apr., 1910. p. 103; v. 18. Dec., 1913. pp. 200–01;
*World's work.* v. 13. Mar., 1907. p. 8591.
*World's work* (Lond.) v. 15. Apr., 1910. pp. 467, 472.
Weingartner, Felix. Post-Beethoven symphonists. 1906. p. 144.
*Windsor.* v. 33. Dec., 1910. pp. 189.

## ARIADNE AUF NAXOS. (ARIADNE ON NAXOS.)

**Strauss, Richard.** Ariadne auf Naxos; opera in einem Aufzuge von Hugo von Hofmannsthal; zu spielen nach dem "Bürger als Edelmann" des Molière. 350 p. Berlin. Adolph Fürstner. c1912.

Produced at the Royal Opera House, Stuttgart, Oct. 25, 1912.

The full score; to be found in the Library of Congress.

—— Ariadne on Naxos; opera in one act by Hugo von Hofmannsthal. [English translation by Alfred Kalisch.] 49 p. Berlin. Adolph Fürstner. 1913.

Libretto.

**Ariadne** auf Naxos. il. (In Graphic. v. 87. June 7, 1913. p. 958.)
Illustrations of scenes.

**Ariadne** auf Naxos; première at Royal opera house, Stuttgart, Oct., 1912. il. (Mus. Cour. v. 65. Nov. 13, 1912. pp. 5–7.)

(**An**) **International** Ariadne. (In Outlook. v. 103. Feb. 1, 1913. pp. 239–40.)

**Istel, Edgar.** Ariadne auf Naxos. (In Mo. Mus. Rec. v. 42. Dec., 1912. p. 315.)
Criticism of first performance at the Stuttgart Hoftheater, Oct. 25, 1912.

**Richard** Strauss's new combination of play and opera. il. (In Cur. Lit. v. 53. Dec., 1912. pp. 693–94.)
Portrait of Frau Zeritza as Ariadne, p. 694.

**Strauss** in musical comedy. il. (In Lit. Digest. v. 45. Nov. 23, 1912. pp. 958–59.)
Portraits of Frau Jeriska and Hermann Jadlowker as Ariadne and Bacchus.

### Character Portraits.

**Ariadne.** *Maude Fay.* (In Mus. Cour. v. 66. Feb. 26, 1913. p. 49.)
*Mizi Zeritza* (Jeriska). (In Cur. Lit. v. 53. Dec., 1912. p. 694; Lit. Digest. v. 45. Nov. 23, 1912. p. 958.)

**Bacchus.** *Hermann Jadlowker.* (In Lit. Digest. v. 45. Nov. 23, 1912. p. 958.)

**Zerbinetta.** *Hermiene Bossetti.* (In Mus. Cour. v. 66. Apr. 2, 1913. p. 5.)

## DER ROSENKAVALIER. (THE ROSE KNIGHT.)

**Strauss,** Richard. Der rosenkavalier; komödie für musik in drei aufzügen von Hugo von Hofmannsthal. 3 v. in 1. Berlin. Adolph Fürstner. c1910.
Produced at the Royal Opera House, Dresden, Jan., 1911; at the Metropolitan Opera House, New York City, Dec. 9, 1913.
The full score; to be found in the Library of Congress.

—— The rosebearer (Der rosenkavalier); comedy for music in 3 acts by Hugo von Hofmannsthal. [English version by Alfred Kalisch.] 130 p. Berlin. Adolph Fürstner. 1912.
Libretto.

**Advent** of the grand operetta. il. (In Cur. Lit. v. 50. Apr., 1911. pp. 417–19.)
An estimate of Der rosenkavalier. Portrait of Strauss in a group, p. 417.

**Baughan, E. A.** Richard Strauss and an operatic problem. (In Fortn. Rev. v. 99. Apr., 1913. pp. 717–24.)
Der rosenkavalier, pp. 718–20, 722–24.

**Daly, W. M.** New operas; good and not so good. (In Everybody's. v. 30. May, 1914. pp. 674–86.)
Der rosenkavalier, p. 686.

**Davidson, L. M.** Der rosenkavalier in Dresden. il. (In Theatre. v. 13. May, 1911. pp. 170–72.)

**Gilman, Lawrence.** Music and drama. (In No. Amer. Rev. v. 199. Jan., 1914. pp. 139–44.)
"Strauss's Rosenkavalier in New York," pp. 140–42.

**Henderson, Archibald.** Richard Strauss. (In Forum. v. 46. Oct., 1911. pp. 452–60.)
Der rosenkavalier, pp. 459–60.

**Istel, Edgar.** Richard Strauss: Der rosenkavalier. (In Mo. Mus. Rec. v. 41. Mar., 1911. pp. 56–57.)

**Law, F. S.** The rose cavalier. il. (In Musician. v. 16. Apr., 1911. p. 227.)

**Mason, H. L.** Der rosenkavalier. (In his Opera stories. Ed. 5. 1912. p. 89.)

**Melitz, Leo.** Der rosenkavalier. (In his Opera-goers' complete guide. 1911. pp. 389–401.)

**Richard** Strauss's Rosenkavalier. (In Nation. v. 97. Dec. 11, 1913. pp. 572–73.)

(**Der**) **rosenkavalier.** il. (In Graphic. v. 83. Feb. 4, 1911. p. 164; v. 87. Feb. 8, 1913. p. 228.)

(**Der**) **rosenkavalier.** (In Ill. Lond. N. v. 138. Feb. 4, 1911. p. 164.)
Pictures of scenes.

(**Der**) **rosenkavalier.** il. (In Ind. v. 76. Dec. 18, 1913. p. 554.)
Portrait of Otto Goritz as Baron Ochs auf Lerchenau.

(**Der**) **rosenkavalier.** (In N. Mus. Rev. v. 13. Feb., 1914. pp. 132–34.)
Account of first performance in America.

(**Der**) **rosenkavalier**: première at Dresden, Jan., 1911. il. (In Mus. Cour. v. 62. Feb. 15, 1911. pp. 5–7.)

(**Der**) **rosenkavalier**; production at Metropolitan opera house, New York City. il. (In Theatre. v. 18. Dec., 1913. pp. 200–01, viii.)

**Schattmann, Alfred.** Der rosenkavalier, music by Richard Strauss; a guide to the work; tr. into English by Alfred Kalisch. 88 p. N. Y. Schirmer. 1911.
Reviewed in Nation. v. 93. Aug. 3, 1911. pp. 104–05.

**Strauss** in comic opera. il. (In Lit. Digest. v. 47. Dec. 27, 1913. pp. 1274–75.)
Comments on Der rosenkavalier.

**Strauss** turning to comic opera. il. (In Lit. Digest. v. 42. Feb. 25, 1911. pp. 358–59.)
Comments on Der rosenkavalier. Portrait of Strauss in a group, p. 358.

**Strauss's** opera, Der rosenkavalier. il. (In Theatre. v. 18. Dec., 1913. pp. 200–01.)

Portrait of Strauss.
Portrait of Eva Plaschke-von Der Osten as the Cavalier of the rose and of Karl Scheidemantel as Faninal.

**Trevor, Claude.** Strauss's Rosenkavalier. (In Mo. Mus. Rec. v. 41. Jan., 1911. p. 6.)

**Two** surprises of the operatic season in New York: Love of three kings and Rose cavalier. il. (In Cur. Opin. v. 56. Feb., 1914. pp. 117–18.)
Rose cavalier, p. 118. Portrait of Strauss.

**Upton, G. P.** Der rosenkavalier. (In his Standard operas. 1913. pp. 278–80.)

### Character Portraits.

**Faninal.** *Karl Scheidemantel.* (In Theatre. v. 18. Dec., 1913. p. 200.)

**Baron Ochs auf Lerchenau.** *Otto Goritz.* (In Everybody's. v. 30. May, 1914. p. 674; Ind v. 76. Dec. 18, 1913. p. 554.)

**Octavian.** *Margarete Ober.* (In Lit. Digest. v. 47. Dec. 27, 1913. p. 1275.)
*Eva Plaschke-von Der Osten.* (In Theatre. v. 18. Dec., 1913. p. 200.)

**Sophie.** *Anna Case.* (In Lit. Digest. v. 47. Dec. 27, 1913. p. 1275.)

**Princess Werdenberg.** *Frieda Hempel.* (In Everybody's v. 30. May, 1914. p. 681.)

### ELEKTRA. (ELECTRA.)

**Strauss Richard.** Elektra; tragödie in einem aufzuge von Hugo von Hofmannsthal. 370 p. Berlin. Adolph Fürstner. c1908.
Produced at the Royal Opera House, Dresden, Jan. 25, 1909; at the Metropolitan Opera House, New York City, Feb. 1, 1910.
The full score; to be found in the Library of Congress.

—— Elettra, tragedia in un atto di Hugo von Hofmannsthal; traduzione ritmica italiana per cura di Ottone Schanzer. 370 p. Berlin. Adolph Fürstner. c1909.
The full score; to be found in the Library of Congress.

—— Elektra; tragödie in einem aufzuge von Hugo von Hofmannsthal. (English version by Alfred Kalisch.) 58 p. Berlin. Adolph Fürstner. 1910.
Libretto with English and German words.
For Hofmannsthal's play in English, see Arthur Symons' translation, published by Brentano's, 1908.

**American** reception of Strauss' Elektra. il. (In Cur. Lit. v. 48. Mar., 1910. pp. 322–25.)
Cartoon from "Fliegende Blätter" and three illustrations of characters in the opera.

**Annesley, Charles.** Elektra. (In his Standard opera glass. 1910. pp. 528–32.)

**Baughan, E. A.** Strauss' Elektra and the future of music drama. (In Liv. Age. v. 265. Apr. 30, 1910. pp. 265–70.)
From English Review.

**Bernard** Shaw's glorification of Elektra. (In Cur. Lit. v. 48. May, 1910. pp. 536–37.)

**Electra.** (In Graphic. v. 81. Feb. 26, 1910. p. 268.)
The closing scene.

**Electra.** (In Ill. Lond. N. v. 136. Feb. 26, 1910. p. 306.)

**Electra.** (In N. Music Rev. v. 9. Mar., 1910. pp. 194–98, 205–07.)

**Electra.** (In Spectator. v. 104. Mar. 12, 1910. pp. 424–25.)
Unfavorable review.

**Electra;** production at Manhattan opera house, New York City. il. (In Theatre. v. 11. Mar., 1910. pp. 74–75, xv.)

**Electra,** sugar-coated. il. (In Lit. Digest. v. 40. Feb. 12, 1910. pp. 283–84.)

**Elektra.** (In Mo. Jour. of Internat. Mus. Soc. Apr., 1909.)

**Elektra.** il. (In Theatre. v. 9. Apr., 1909. pp. 128–29.)

**Elektra,** another sensational work. (In Mus. Amer. v. 6, no. 24. Oct. 26, 1907. p. 2.)

**Elektra** at the Manhattan Opera House. (In Mus. Cour. v. 60, no. 14. Apr. 6, 1910. p. 31.)

**Finck, H. T.** A busy musical season. (In Ind. v. 68. Mar. 10, 1910. pp. 526–29.)
Elektra, p. 528.

**Gideon, H. L.** Music dramas of Richard Strauss. (In Forum. v. 43. Apr., 1910. pp. 381–87.)
Elektra, pp. 382–87.

**Gilman, Lawrence.** Strauss' Electra. (In Harp. W. v. 54. Feb. 12, 1910. p. 25.)

**Hadden, J. C.** Elektra. (In his Favourite operas from Mozart to Mascagni. 1910. pp. 286–88.)

**Hadow, W. H.** Music and drama. (In Quar. Rev. v. 216. Jan., 1912. pp. 103–28.)
Elektra, pp. 124–27.

**Henderson, Archibald.** Richard Strauss. (In Forum. v. 46. Oct., 1911. pp. 452–60.)
Elektra, pp. 457–58.

**Hofmannsthal's** sensational tragedy. il. (In Cur. Lit. v. 44. Apr., 1908. pp. 429–32.)

**Hughes, Rupert.** Elektra. (In his Music lovers' cyclopedia. 1912. pp. 815–16.)
Story of the opera.
Music lovers' cyclopedia originally published in 1903, in 2v. with title, Musical guide.

**Hutcheson, Ernest.** Elektra; a guide to the opera, with musical examples from the score. 61 p. N. Y. Schirmer. 1910.

**McSpadden, J. W.** Elektra. (In his Opera synopses. c1911. pp. 61–63.)

**Mason, H. L.** Elektra. (In his Opera stories. Ed 5. 1912. p. 18.)

**Melitz, Leo.** Elektra. (In his Opera-goers' complete guide. 1911. pp. 401–10.)

**Musical** value of Strauss' Elektra. il. (In Cur. Lit. v. 46. Apr., 1909. pp. 431–35.)

Portrait of Strauss; portrait of Mme. Schumann-Heink as Clytemnestra; cartoon in "Jugend" of Dresden Opera House after the storm.

**Première** at Royal Opera House, Dresden. il. (In Craftsman. v. 17. Dec., 1909. pp. 281–95.)

**Première** at Royal Opera House, Dresden. il. (In Mus. Cour. v. 58. Feb. 17, 1909. pp. 5–6.)

**Production** at Garden Theatre, N. Y. city. (In Theatre. v. 8. Mar., 1908. p. 60.)

**R., E. D.** Impressions of Strauss's Electra at Berlin. (In Athen. May 22, 1909. pp. 626–27.)

**Rogers, J. M.** Strauss' Elektra. il. (In Bk. News. v. 28. Mar., 1910. pp. 528–31.)

**Roof, Katharine M.** Elektra in Dresden. il. (In Craftsman. v. 17. Dec., 1909. pp. 281–95.)

Portrait of Strauss with his family, p. 283, and of Frau Krull as Electra, p. 284.

**Röse, Otto** and **Prüwer, Julius.** Richard Strauss: Elektra; a guide to the music, tr. by A. Kalisch. N. Y. Schirmer.

**Scenes** from Electra. il. (In Harp. W. v. 53. Mar. 27, 1909. p. 32.)

**Singleton, Esther.** Electra. (In her Guide to modern opera. 1911. pp. 312–30.)

Portrait of Mme. Schumann-Heink as Clytemnestra, frontispiece.

**Strauss's** "Din and dirt." (In Lit. Digest. v. 38. Feb. 6, 1909. p. 215.)

Criticism of Electra. Portraits of Strauss.

**Upton, G. P.** Elektra. (In his Standard operas. 1913. pp. 277–78.)

### Character Portraits.

**Clytemnestra.** *Jeanne Gerville-Réache.* (In Lit. Digest. v. 40. Feb. 12, 1910. p. 283.)
*Ernestine Schumann-Heink.* (In Cur. Lit. v. 46. Apr., 1909. p. 434; Ill. Lond. N. v. 134. Jan. 30, 1909. p. 150; in Singleton, Esther. Guide to modern opera. 1911. frontispiece.)

**Elektra.** *Frau Krull.* (In Craftsman. v. 17. Dec., 1909. p. 284. Ill. Lond. N. v. 134. Jan. 30, 1909. p. 150.)

*Mme. Mazarin.* (In Cosmop. v. 48. Apr., 1910. p. 553; Lit. Digest. v. 40. Feb. 12, 1910. p. 283.)

## FEUERSNOT. (PLAGUE OF DARKNESS.)

**Strauss, Richard.** Feuersnot; ein singgedicht ineinem akt von Ernst von Wolzogen. Op. 50. 331 p. Berlin. Adolph Fürstner. c1901.

Produced at the Royal Opera House, Dresden, Nov. 21, 1901.

The full score; to be found in the Library of Congress.

—— Feuersnot, an opera in one act; the poem by Ernst von Wolzogen [English text by William Wallace]. 51 p. Berlin. Adolph Fürstner. 1910.

Libretto.

**Annesley, Charles.** Feuersnot. (In his Standard opera glass. 1910. pp. 433–37.)

**Feuersnot.** (In Boston Symphony Orchestra Programme, no. 9. Dec. 15–16, 1911. pp. 579–86.)

Detailed description of the opera.

**Feuersnot.** (In Mus. Wld. Jan., 1902. pp. 157–58.)

**Feuersnot** in Berlin. (In Mus. Cour. v. 45, no. 21. Nov. 19, 1902. p. 5.)

**Feuersnot** in Vienna. (In Mus. Cour. v. 44, no. 10. Mar. 5, 1902. p. 12.)

**Mason, H. L.** Feuersnot. (In his Opera stories. Ed 5. 1912. p. 22.)

**Melitz, Leo.** Feuersnot. (In his Opera-goers' complete guide. 1911. pp. 118–19.)

**Newman, Ernest.** Feuersnot. (In his Richard Strauss. 1908. pp. 114–23.)

Story of the opera with some critical comment.

**Streatfeild, R. A.** Modern German and Slavonic opera. (In his The opera. Ed. 3. 1907. pp. 302–22.)

Describes Strauss' Feuersnot, pp. 314–15.

**Upton, G. P.** Feuersnot. (In his Standard operas. 1913. pp. 272–74.)

## GUNTRAM.

**Strauss, Richard.** Guntram; in drei aufzügen; dichtung und musik von R. Strauss. Op. 25. 554 p. München. Jos. Aibl. c1895.

Produced at Weimar, May 12, 1894.

The full score; to be found in the Library of Congress.

**Floersheim, Otto.** First performance in Weimar. (In Mus. Cour. v. 28, no. 28. June 6, 1894. pp. 11–12.)

**Guntram.** (In Boston Symphony Orchestra program, 1904–05. no. 4. pp. 222–27.)

Detailed description of the opera.

**Guntram** in Berlin. (In Mus. Cour. v. 42, no. 26. June 26, 1901. pp. 5–6.)

**Melitz, Leo.** Guntram. (In his Opera-goers' complete guide. 1911. pp. 136–38.)

**Newman, Ernest.** Guntram. (In his Richard Strauss. 1908. pp. 105–14.)

Story of the opera, with some critical comment.

**Rolland, Romain.** Richard Strauss. (In his Musicians of to-day. 1914. pp. 139–67.)

Description and story of Guntram, p. 146–52.

## SALOME.

**Strauss, Richard.** Salome; drama in einem aufzuge nach Oscar Wilde's gleichnamiger dichtung in deutscher übersetzung von Hedwig Lachmann. Op. 54. 352 p. Berlin. Adolph Fürstner. c1905.

Produced at the Royal Opera House, Dresden, Dec. 9, 1905; at the Metropolitan Opera House, New York City, Jan. 22, 1907.

The full score; to be found in the Library of Congress.

—— Salomé; drame musical en un acte; poëme de Oscar Wilde. 352 p. Op. 54. Berlin. Adolph Fürstner. c1906.

The full score; to be found in the Library of Congress.

—— Salomé; dramma musicale in un atto di Oscar Wilde; tradotto da Alex. Lewington. Op. 54. 352 p. Berlin. Adolph Fürstner. c1906.

The full score; to be found in the Library of Congress.

—— Salome; musik-drama in einem Aufzuge nach Oscar Wilde's dichtung in deutscher übersetzung von Hedwig Lachmann; für die englische bühne bearbeitet von Alfred Kalisch. 31 p. Berlin. Adolph Fürstner. 1911.

Libretto with English and German words.
An English translation of Wilde's poem, pictured by Aubrey Beardsley, was published by John Lane, 1906.

**Annesley, Charles.** Salome. (In his Standard opera glass. 1910. pp. 496–500.)

**Bell, A.** Dramatic and historical record of Salome. (In G. Bk. Album. v. 6. July, 1911. pp. 114–22.)

**Burlesque** on Strauss' music drama. (In Mus. Amer. v. 5, no. 18. Mar. 16, 1907. p. 14.)

**Chesterton, G. K.** Morality of Salome. (In Ill. Lond. N. v. 136. Mar. 26, 1910. p. 452.)

Very brief note.

**Chilton, C. B.** Salome, a septic opera. (In Ind. v. 62. Jan. 24, 1907. pp. 186–88.)

**Conried** will give Salome on tour. (In Mus. Amer. v. 5, no. 15. Feb. 23, 1907. p. 1.)

**Cost** of withdrawing Salome. (In Mus. Amer. v. 5, no. 17. Mar. 9, 1907. p. 17.)

**Davidson, L. M.** The opera and its interpreters. il. (In Theatre. v. 6. June, 1906. pp. 144–45.)
Considers Salome.

**Emil** Paur, conductor of the Pittsburg orchestra, gives opinion of Salome. (In Mus. Amer. v. 5, no. 15. Feb. 23, 1907. p. 7.)

**Gilman, Lawrence.** A maleficent music drama. il. (In Harp. W. v. 51. Feb. 9, 1907. p. 206.)

—— Richard Strauss's Salome. (In No. Amer. Rev. v. 184. Jan., 1907. pp. 180–85.)

—— Strauss and Salome. (In his Music of to-morrow and other studies. 1907. pp. 81–98.)

—— Strauss' Salome. il. (In Harp. W. v. 51. Jan. 26, 1907. p. 132; v. 53. Feb. 6, 1909. p. 27.)

—— Strauss' Salome; a guide to the opera, with musical illustrations. 85 p. N. Y. Lane. 1907.

—— Strauss' Salome again. il. (In Harp. W. v. 53. Feb. 6, 1909. p. 27.)

—— Strauss' Salome; its art and its morals. (In his Aspects of modern opera. 1909. pp. 67–105.)

**Hadow, W. H.** Music and drama. (In Quar. Rev. v. 216. Jan., 1912. pp. 103–28.)
Salome, pp. 123–24.

**Hughes, Rupert.** Salomé. (In his Music lovers' cyclopedia. 1912. pp. 813–15.)
Story of the opera.
Music lovers' cyclopedia originally published in 1903 in 2 v. with title, Musical guide.

**Krehbiel, H. E.** Salome. (In his Chapters of opera. 1911. pp. 343–57.)

**McSpadden, J. W.** Salome. (In his Opera synopses. c1911. pp. 279–81.)

**Madame** Fremstadt tells why opera was dropped. (In Mus. Amer. v. 5, no. 22. Apr. 13, 1907. p. 21.)

**Mason, H. L.** Salome. (In his Opera stories. Ed. 5. 1912. pp. 71–72.)

**Melitz, Leo.** Salome. (In his Opera-goers' complete guide. 1911. pp. 337–38.)

**Music:** Richard Strauss' Salome. (In Nation. v. 84. Jan. 24, 1907. p. 89.)

**Newman, Ernest.** Salome. (In his Richard Strauss. 1908. pp. 123–28.)
Story of the opera with some critical analysis.

**Paris** audience cheers Salome. (In Mus. Amer. v. 5, no. 26. May 11, 1907. p. 21.)

**Paris** sopranos at odds over "Salome." (In Mus. Amer. v. 5, no. 8. Jan. 5, 1907. p. 6.)

**Parker, Horatio.** Contemporary music. (In No. Amer. Rev. v. 191. Apr., 1910. pp. 517–26.)
A comparison of Strauss' Salome with Debussy's Pelleas and Melisande, pp. 523–26.

**Production** at Manhattan Opera House, N. Y. city, Jan., 1909. (In Craftsman. v. 15. Mar., 1909. pp. 741–42; Mus. Cour. v. 58. Feb. 3, 1909. pp. 23–26; N. Mus. Rev. v. 8. Mar., 1909. pp. 219–20; Theatre. il. v. 9. Mar., 1909. pp. 76–78.)

**Reception** of Salome in N. Y. (In Mus. Amer. v. 4, no. 20. Sept. 29, 1906. p. 5.)

**Richard** Strauss' Salome. il. (In Ind. v. 62. Jan. 31, 1907. pp. 252–53.)

**Richard** Strauss' Salome. (In Outlook. v. 85. Feb. 9, 1907. pp. 294–95.)

**Richard** Strauss' Salome; the musical sensation of the winter. (In Cur. Lit. v. 40. 1906. pp. 307–10.)

Portraits of Strauss and his wife. Cartoon from "Jugend."

**Roof, K. M.** Salome; the play and the opera. il. (In Craftsman. v. 11. Feb., 1907. pp. 523–38.)

Portrait of Strauss, p. 531.

**Salome.** (In Boston Symphony Orchestra programme no. 23. Apr. 26–27, 1912. pp. 1505–27.)

Detailed description of the opera and of Oscar Wilde's drama from which it was taken. Lists other operas based on same story and gives the various legends connected with Salome.

**Salome.** il. (In Graphic. v. 82. Dec. 17, 1910. pp. 994–95.)

**Salome.** il. (In Ill. Lond. N. v. 137. Dec. 10, 1910. p. 916.)

Unusual orchestral instruments used in Salome score are pictured on p. 917.

**Salome.** (In Mus. Cour. Jan. 3, 1906. p. 5.)

**Salome.** (In Mus. Stand. Dec. 16, 1905. p. 385.)

**Salome.** (In Musician. v. 11, no. 5. pp. 249–50.)

**Salomé.** (In N. Music. Rev. v. 5. Nov., 1906. pp. 1274–76.)

**Salome.** (In Outlook. v. 85. Feb. 9, 1907. pp. 294–95.)

**Salomé.** (In Theatre. v. 6. Jan., 1906.)

**Salome.** (In World To-day. v. 20. Jan., 1911. p. 22.)

Very brief notice of the first production of Salome in Chicago.

**Salome** creates a sensation at the Conried benefit. il. (In Mus. Amer. v. 5, no. 11. Jan. 26, 1907. p. 1, contin. on p. 8.)

**Salome** dancing before Herod. (In Ill. Lond. N. v. 137. Dec. 10, 1910. pp. 906–07.)

Picture.

**Salome** dropped. (In Mus. Amer. v. 5, no. 17. Mar. 9, 1907. p. 1.)

**Salome** in Leipsic. (In Mus. Amer. v. 4, no. 6. June 23, 1906. p. 7.)

**Salome** in Milan. (In Mus. Amer. v. 5, no. 9. Jan. 12, 1907. pp. 11–12.)

**Salome** in Paris. (In Mus. Amer. il. v. 6, no. 11. July 27, 1907. p. 7.)
Portraits of Fremstadt, Kam, Destinn, and Larsen as Salome.

**Salome** is barred from the Metropolitan Opera House (In Mus. Amer. v. 5, no. 12. Feb. 2, 1907. p. 1, contin. on p. 8.)

**Salome** motifs dissected. (In Mus. Amer. v. 3, no. 19. Mar. 24, 1906. p. 13)

**Salome**; the storm centre of the musical world. (In Cur. Lit. v. 42. Mar., 1907. pp. 294–98.)

**Schattman, Alfred.** Salome . . . words and music explained. 32 p. Brussels. Breitkopt & Hartel. 1910.
Reviewed in Spectator. v. 105. Dec. 24, 1910. pp. 1134–36.

**Schneider, Louis.** Salome's success. (In Mus. Amer. v. 4, no. 13. Aug. 11, 1906. p. 2.)

**Seven** veil music at the Metropolitan. (In Mus. Amer. v. 5, no. 16. Mar. 2, 1907. p. 2.)

**Singleton, Esther.** Salome. (In her Guide to modern opera. 1911. pp. 293–311.)
Portrait of Dalmores as Herod, opp. p. 302.

**Strauss** making a standard interpretation of the Salome music. il. (In Mus. Amer. v. 5, no. 17. Mar. 9, 1907. p. 18.)

**Strauss'** Salome scores an overwhelming success. (In Mus. Amer. v. 3, no. 8. Jan. 6, 1906. p. 9.)

**Streatfeild, R. A.** Modern German and Slavonic opera. (In his The opera. Ed. 3. 1907. pp. 302–22.)
Describes Strauss' Salome, pp. 315–16.

**Thus** spake Richard Strauss. (In Mus. Amer. v. 4, no. 10. July 21, 1906. p. 6.)

**Too** many Salomes spoil the opera. (In Mus. Amer. v. 6, no. 2. May 25, 1907. p. 17.)

**Upton, G. P.** Salome. (In his Standard operas. 1913. pp. 274–77.)

**(The) vulgarization** of Salome. (In Cur. Lit. v. 45. Oct., 1908. pp. 437–40.)

**W. J. Henderson's** lectures on Salome reviewed. (In Mus. Amer. v. 5, no. 10. Jan. 19, 1907. p. 5.)

**Ziegler, E.** Salome; production at Metropolitan opera house, New York City, Jan., 1907. il. (In Theatre. v. 7. Mar., 1907. pp. 70–71, vi.)

### Character Portraits.

**Herod.** *Charles Dalmores.* (In Harp. W. v. 53. Feb. 6, 1909. p. 27; Ill. Lond. N. v. 134. Apr. 10, 1909. p. 534; Mus. Cour. v. 58. Feb. 3, 1909. p. 24; v. 60. Mar. 9, 1910. p. 1; Singleton, Esther. Guide to modern opera. 1911. opp. p. 302.)

**Jokanaan (John Baptist).** *Hector Dufranne.* (In Amer. Mag. v. 69. Feb., 1910. p. 541; Ill. Lond. N. v. 134. Apr. 10, 1909. p. 534.)

*M. Forsell.* (In Ill. Lond. N. v. 135. July 10, 1909. p. 46.)

**Salome.** *Aino Ackte.* (In Ill. Lond. N. v. 137. Dec. 3, 1910. p. 857; v. 137. Dec. 10, 1910. p. 916.)
*Elizabeth Amsden.* (In Mus. Cour. v. 66. Jan. 22, 1913. p. 33.)
*Gemma Bellincioni.* (In Mus. Cour. v. 59. Sept. 22, 1909. p. 5.)
*Marcella Craft.* (In Mus. Cour. v. 65. Sept. 11, 1912. p. 7; v. 68. Mar. 18, 1914. p. 10.)
*Emmy Destinn.* (In Mus. Amer. v. 6. July 27, 1907. p. 7; Theatre. v. 8. Dec., 1908. p. 335; v. 10. July, 7, 1909. p. 4.)
*Olive Fremstadt.* (In Mus. Amer. v. 6. July 27, 1907. p. 7; Theatre. v. 9. Apr., 1909. p. 130.)
*Mary Garden.* (In Blue Bk. v. 12. Apr., 1911. p. 1089; Cosmop. v. 48. Apr., 1910. p. 545; Hampton. v. 22. Apr., 1909. p. 540; Harp. W. v. 53. Feb. 6, 1909. p. 27; Red. Bk. v. 16. Feb., 1911. pp. 580, 582–85; Strand (N. Y.). v. 40. Sept., 1910. pp. 207; v. 44. Aug., 1912. pp. 57–64; Theatre. v. 9. Apr., 1909. p. 103; Upton, G. P. Standard operas. 1913. p. 276.)
*Mme. Kam.* (In Mus. Amer. v. 6. July 27, 1907. p. 7.)
*Frau Krull.* (In Craftsman. v. 17. Dec., 1909. p. 284.)
*Mme. Larsen.* (In Mus. Amer. v. 6. July 27, 1907. p. 7.)
*Signe von Rappe.* (In Ill. Lond. N. v. 137. Dec. 17, 1910. p. 954.)
*Hedwig Reicher.* (In Everybody's. v. 20. Apr., 1909. p. 564.)
*Carolina White.* (In Mus. Cour. v. 66. Jan. 22, 1913. p. 1.)

## ABBREVIATIONS FOR PERIODICALS

Referred to in Chapter 2.

| | |
|---|---|
| Acad. | The Academy. |
| Athen. | The Athenæum. |
| Atlan. Mo. | Atlantic Monthly. |
| Amer. Mag. | American Magazine. |
| Americana. | Americana. |
| Bkman. | Bookman. |
| Bk. News. | Book News. |
| Blue Bk. | Blue Book. |
| Cent. | Century Magazine. |
| Columbian. | Columbian. |
| Contemp. Rev. | Contemporary Review. |
| Cosmop. | Cosmopolitan Magazine. |
| Craftsman. | Craftsman. |
| Critic. | Critic. |
| Cur. Lit. | Current Literature. |
| Cur. Opinion. | Current Opinion. |
| Delin. | Delineator. |
| Dial. | Dial. |
| Edin. Rev. | Edinburgh Review. |
| Etude. | Etude. |
| Everybody's. | Everybody's Magazine. |
| Fortn. Rev. | Fortnightly Review. |
| Forum. | Forum. |
| G. Bk. Album. | Green Book Album. |
| Gaz. d. Beaux Arts. | Gazette des Beaux Arts. |
| Graphic. | Graphic. |
| Hampton. | Hampton's Magazine. |
| Harp. W. | Harper's Weekly. |
| Ill. Lond. N. | Illustrated London News. |
| Ind. | Independent. |
| Internat. | International. |
| Internat. Stud. | International Studio. |
| Lit. Digest. | Literary Digest. |
| Liv. Age. | Living Age. |
| Mask. | Mask. |
| Mo. Jour. of Internat. Mus. Soc. | Monthly Journal of the International Music Society. |
| Mo. Mus. Rec. | Monthly Musical Record. |
| Monthly Rev. | Monthly Review. |
| Munsey. | Munsey's Magazine. |
| Music. | Music. |
| Mus. Amer. | Musical America. |
| Mus. Cour. | Musical Courier. |
| Mus. Rec. & Rev. | Musical Record and Review. |
| Mus. Stand. | Musical Standard. |
| Mus. Times. | Musical Times. |
| Mus. Wld. | Musical World. |
| Musician. | Musician. |
| N. Mus. Rev. | New Music Review. |
| N. Y. Dram. | New York Dramatic Mirror. |
| Nation. | Nation. |
| Nat'l. Mag. | National Magazine. |
| N. Eng. Mag. | New England Magazine. |
| 19th Cent. | Nineteenth Century. |

| | |
|---|---|
| No. Amer. Rev. | North American Review. |
| Outlook. | Outlook. |
| Poet Lore. | Poet Lore. |
| Put. Mo. | Putnam's Monthly. |
| Quar. Rev. | Quarterly Review. |
| R. of Rs. | Review of Reviews (Amer.) |
| Sat. Rev. | Saturday Review. |
| Sci. Amer. | Scientific American. |
| Scrib. | Scribner's Magazine. |
| Spectator. | Spectator. |
| Theatre. | Theatre. |
| W. W. | World's Work. (N. Y.) |
| W. W. (Lond.) | World's Work (London.) |
| Westm. Rev. | Westminster Review. |
| Windsor. | Windsor Magazine. |
| World To-Day. | World To-Day. |
| Yale Rev. | Yale Review. |

# TITLE-INDEX

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